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VOL. LXX.—NO. 3.

NEW YORK, WEDNESDAY, JANUARY 20, 1915.

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MUSICAL DOINGS AND PROSPECTS IN NEUTRAL ITALY.

Reports from Genoa and Milan and a Study of Their Tonal Activity—Italy Busy but Suffering from the War—Peculiar Customs at Operatic Performances—How Wagner Stands in the Peninsula—D'Albert Plays His New Opera for Musical Courier Representative.

Genoa, December 20, 1914.

Italy is quiet and—as long as the sun shines—very pleasant and warm. There are almost no outward signs of her proximity to and interest in the war. Everybody on the streets and in the cafes reads the newspapers; but everybody does that in times of peace as well in Italy, so it is not particularly remarkable. One hears occasional spirited war discussions in the street cars or the restaurants, not however, conducted with anything like the fervor of a crowd before a New York bulletin board.

The Italian Parliament has just closed after an almost unanimous vote in the House and a completely unanimous one in the Senate in favor of the further preservation of strict neutrality. Inquiring haphazard as chance dictates, the first person informs you that Italy is absolutely sure to join in the spring; the second, just as positively, that she is sure not to. "You pays your money and you takes your choice."

MUSICAL SITUATION.

Meanwhile the musical situation—at least to outward appearances—is not materially different from other seasons. In this country the musical situation means, to be exact, the operatic situation, for concerts are almost a negligible quantity in Italy. The four biggest operatic theatres here, La Scala in Milan, the San Carlo in Naples, the Costanzi in Rome and the Carlo Felice in this city, are all to have their regular "Stagioni di Carnevale," which is the principal season, beginning just at this time and extending until the commencement of Lent.

OPERA GALORE.

To begin with this city, Genoa, is at this moment enjoying the luxury of two opera seasons, the "grand" season at the Carlo Felice, which opened last evening with a performance of "Tristano e Isotta" (the Italian disguise for "Tristan und Isolde"); and a popular season at the Politeama Genovese.

The manager of the season at the Carlo Felice is Del-fino Legnani; the musical director is Tullio Serafin, one of the best known and most competent operatic conductors in Italy, who has been at La Scala for the last four seasons; and the rather peculiarly assorted repertoire announced is as follows: Wagner, "Tristano e Isotta"; Verdi, "Nabucco"; Massenet, "Manon"; Boito, "Mefistofele"; Ponchielli, "La Gioconda."

The management invites subscriptions for twenty-five performances, the price for the best orchestra seats (poltrone) being 210 lira, which works out at a bit over 8 lira a performance, approximately \$1.60. The prices for orchestra seats for single performances are much higher. For the opening performance last night it was set at no less than \$6 per, but one can see the repetition this evening from the same seat for \$2.60 or have a fine stand up seat for 60 cents.

It is to be noted that the management, in inviting subscriptions, takes care to state that a proportionate amount will be refunded in case the season is interrupted by "force majeure," showing that it has an eye out to weather for the war.

Just a word here to say that this "Tristan" performance was excellent. It will be noticed more at length in an article on "Wagner's Opera in Italy," which will be prepared after I have seen "Rheingold" at La Scala and "Götterdämmerung" at Rome.

I went to the Politeama to witness a performance by the popular company of the eternal Italian twins, "Cavalleria" and "Pagliacci," having for \$1.40—\$1 for the seat and 40 cents for permission to get to it—a seat 'way up in front where it would have been possible to lean back comfortably with one's feet elevated on the orchestral rail if it were not for the canons of good form. By the way, smok-

ing was perfectly good form during the performance as well as in the entr'actes.

On the whole, it was a very good performance. To afford a comparison for Americans, I should say it was about up to the standard of Mr. Savage's English opera performances—not quite as good as his best ones but better than his poorer ones. The artists were all young, with fresh voices, and most of them sang very well, though the acting was nothing to boast of. The best feature of the performance was the excellent playing of the orchestra, led by Giuseppe Baroni, who, if my information is correct, has been at Monte Carlo for some seasons past. He knew his scores very thoroughly, but a little more fire on his part would have put more life into the performance. The Santuzza was Luisa Garibaldi, evidently a Genoese favorite, for she was starred on the bill and received with a round of applause on her first entrance. She was distinctly not bad, but hardly gave us anything more than a well as in the entr'actes.

It must be said that the Italian artist is very thankful for applause. He is willing to break into any situation whatever for the sake of acknowledging it. The Italian audience dearly loves a high note, especially when it is tenorial, and Canio delivering the momentous words "a ventitre ore"—whose thrilling significance in English is "at eleven o'clock"—did not fail of his hearty round, nor was he allowed to agonize through the "Ridi, pagliaccio" any less than twice, after the true Carusonian tradition.

In "Cavalleria" it was even funnier. After Turiddu's serenade behind the curtain at the beginning, he rushed out to acknowledge the applause while the orchestra calmly continued with the rest of the prelude; Santuzza in her agony, threw herself with a mighty bump onto the church steps, promptly scrambling up again to bow and then once more adjusting herself leisurely on the steps; best of all, however, was Turiddu, who sang farewell to his mamma and rushed off to his death, but then thought better of it and postponed the duel a few minutes to come back and bow smilingly while the orchestra proceeded with the rugged music descriptive of the fight.

NEW WORKS.

The "novelty" of the season which opens shortly at the San Carlo in Naples is Wolf-Ferrari's "I Donne Curiose" and the "noveltissima" is a brand new work by a young Neapolitan composer whose name escapes me just this moment, the title of which is "Il Miracolo." Of which also more later.

"The Miracle," by the way, seems rather to have been overworked as a title in the last few years. Besides Vol-müller's spectacle of that name, with Humperdinck's music, which New York would have seen this year if it had not been for the war, there has been a French opera (by Georges Hue, if I remember aright), and now comes this Italian work.

NOVELTIES BY LEONCAVALLO ET AL.

A season of opera comique and operetta is announced for the Politeama Regina Margherita, one of the big popular theatres here. It is to begin Christmas Eve and to last through the carnival. The repertoire is very eclectic, going way back to Audran's "Mascotte"—the first musical show which your present correspondent ever heard, by the way, at the Globe in Boston, long since done away with, with Henry Dixey in a leading role—and going on to include the perennial "Belle of New York" and most of the Vienna successes, even Lehar's "Endlich Allein," which was so bad that it hardly succeeded in living in Vienna, where everything Viennese goes. The "nuovissima" is "La Candidata," a new operetta by Leoncavallo.

It is to be hoped that this one is better than his first operetta venture, which was called "The Rose Queen" or

something similar. One of the Vienna publishers played some of it for me when it was still in manuscript and he had it under consideration for Germany and Austria. There is just one vulgar word in the English language bad enough to describe it—a word which begins with "r" followed by an "o" and some more letters.

D'ALBERT PLAYS HIS OPERA.

One of the first pleasant incidents of this Italian trip was a visit to Prof. and Mrs. Eugen d'Albert who, since the beginning of the war, have been staying at Santa Margherita di Ligure, a charming little place on the seashore, about an hour out of Genoa. They have been so attracted by the beauties of the neighborhood that they have purchased a villa in the next town, Rapallo, which is to be their permanent home when the professional work of Professor d'Albert does not take them elsewhere. Professor d'Albert is among those to whom the war brought disappointment. A new opera of his, "Die toten Augen," which had long been in preparation, was to have had its first performance at Dresden on October 17—but, naturally, Dresden was not thinking of new operas on that date. The eminent composer did me the honor of playing the whole work through. While it has not, perhaps, so many elements of popularity as his "Tiefland"—which surely only failed in New York owing to an inadequate presentation—musically speaking it is by far the best operatic work which has come from his pen: It will be reviewed at greater length in these letters later on.

PICTURES.

Photographs in this letter, shown on page 7, are Carlo Felice Theatre, situated in Genoa's principal square, the Piazza Deferrari, with a fine equestrian statue of Garibaldi in front of it; and the fine big square named in honor of the composer Verdi, with the Brignole Station of the State Railways in the background, giving at the same time an excellent idea of the beautiful mountainous landscape about Genoa.

Milan, December 24, 1914.

Milan is the largest city in Italy and the center of its manufactures as well. Its principal productions are fog, in winter, and hot air—in the literal sense—in summer. Compared to that of Milan, the climate of New York is paradisaical, at least in winter, for the damp, foggy cold of Milan goes through one like a knife, though the thermometer may not actually stand so low as in the American metropolis. And as for the fogs, Milan has nothing to learn from London. Last Wednesday evening street cars and automobiles crept at a snail's pace, while drivers got down and led their horses by the head, for it was actually impossible to distinguish anything fifteen feet away.

MILAN OPERATIC CONDITIONS.

Milan is also the musical center of Italy and my object in paying a short visit there was to learn what the musical situation is in Italy this winter. It must be confessed that the musical artist—who in Italy is almost entirely synonymous with opera singer—is no better off this season than his confrere in other countries more directly concerned in the war. I am indebted for a lucid explanation of the reasons for this to Franco Fano, the distinguished agent, who represents, among others, Giulio Gatti-Casazza of the Metropolitan, Campanini of Chicago, Russell of Boston and Higgins of Covent Garden, and is very much in a position to know whereof he speaks.

Firstly, there is less opera than usual in Italy this winter. When the war first broke out every contract which had been made for the season was cancelled. However, as things went on quietly and it became apparent that Italy was not, at least for the moment, to participate in the war, it was decided to resume in the bigger cities and some of the smaller ones followed their example as well. There is not, however, that general dissemination of opera in every little town of any importance at all throughout the country which has annually given employment from Christmas until Lent to thousands of artists, big and little.

Secondly, though there are fewer places than usual to be filled, the competition is greater than ever, for—the Metropolitan artists being the only ones who are engaged outside of Italy itself—the big artists who generally emigrate at this season to one foreign country or another to sing, are all at home, looking for engagements and willing to take them at much less than the usual salaries. So the Class B artist, who is accustomed to being cock of the

walk in the absence of his bigger colleagues, is glad of a chance as substitute on the second team this winter, while the Class C men and women are more than happy to farm themselves out to the minors, if there are any minors to be found.

WHAT IS GOING ON.

Milan, like Genoa, is having two opera seasons at present, the principal one at La Scala and a popular season at the Dal Verme. The latter is not important, nor do the season's plans call for special notice. The La Scala season began last Sunday evening with a presentation of "L'oro del Reno," which is Italian for Wagner's "Rheingold." The other operas announced for the season's repertoire are as follows: "Rigoletto," Verdi; "Gioconda," Ponchielli; "Prince Igor," Borodine; "Lorely," Catalani, and two novelties, "Fedra," by Ildebrando da Parma, and "Notte di Leggenda," by Alberto Franchetti. A choreographic novelty will be the ballet "La Korrigane," by Widor. The "Maestro Concertatore e Direttore" is the young conductor Gino Marinuzzi, an extremely capable man.

America is represented in the company by Edoardo di Giovanni, who under his own name of Edward Johnson will be remembered as a favorite New York concert singer several years ago, being a member of the famous quartet with which the Wolfsohn agency did so much business six seasons ago, made up of Corinne Rider-Kelsey, Janet Spencer, Mr. Johnson and Herbert Witherspoon, all artists still very much in the public eye. Mr. Johnson made himself a very solid favorite with the Milanese public last season as Parsifal, no less than twenty-six performances of which were given, and is holding his place this year by a very fine presentation of Loge in "Rheingold," which will be noticed more at length in the article on Wagner in Italy which will appear later in these columns.

AMERICA IN ART.

Which reminds me of an incident in Paris last spring. Some lady was gushing about the magnificent presentation of "Parsifal" which she had just seen in Milan and was particularly enthusiastic about the Parsifal himself, whereupon I said to her, "Well, aren't you proud of your countryman? That's an American singer." "Oh, no, you're quite mistaken," she replied. "I don't remember just what his name was, but it was Italian—Giuseppe, or Giovanni, or Guglielmo, or something like that." And when I ruthlessly insisted that in reality it was simple Johnson, I think her idea of Parsifal's excellence went down about 50 per cent.

WAGNER DATA.

It will be noticed that the big season at Genoa opened with "Tristan," that at La Scala with "Rheingold," and tomorrow evening that at Rome will begin with "Götterdämmerung." The reason that the Wagner operas are placed first on the season's plan is on account of their difficulty. They require more rehearsing than any of the others on the list and, as there is more time for rehearsal before the season begins than during its course (though performances only take place three or four times a week), they are rehearsed in advance and put on first. Last year at Milan, for instance, "Parsifal" was first produced on January 6, but was rehearsed twice a day every day from December 1 on.

TEACHERS IN MILAN.

The teaching season in Milan is also not particularly good. There are plenty of teachers here but there is a scarcity of pupils, particularly as nearly all the large foreign contingent of pupils is absent this year. There are some Americans studying here this winter, but of course nothing like the usual number, which is not surprising, though Milan has been up to the present, at least, as safe a place as one could seek for an American, notwithstanding the war conditions in Europe.

"SULLIVAN" AS AN OPERETTA.

Attracted by the title of an operetta, "Sullivan," which was being played at the Teatro Fossati, I went to see it and it turned out to be a distorted and more or less musical version of "David Garrick"—though it is hard to determine exactly why the name Sullivan should have been chosen as a substitute for Garrick. The company and performance were pretty poor, with the honorable exception of a tenor named Ciprandi who took the title role and who

could make extremely good money in America in light opera if he were able to sing in English, for he can both sing and act about ten times better than the average American operetta tenor. The composer, C. Lombardo, conducted. The music was about averagely average, though the maestro certainly had known how to give the tenor a chance to show off his high notes at the close of the second act. Unfortunately, in his orchestration, he had suffered from a rush of brass to the brain. But in operetta theatres over here you may smoke and buy light refreshments as well, two things which go far to palliate many a worse offense than "Sullivan."

NOTES.

Among the few foreign singers who are waiting here until conditions shall get better again is Margaret George, the young soprano from Toronto, who made a successful Italian debut last season.

J. Armour Galloway, who had quite the best studio in Milan as far as furniture and decorations went, has closed up and gone across the water, leaving a "To let" sign on his door.

H. O. OSGOOD.

How It Is Viewed Elsewhere.

[From the Philadelphia Public Ledger.]

The MUSICAL COURIER is amusing itself and its readers mightily by what it calls "A Ragout of Reviews." It consists of clippings from the New York papers, arranged in the familiar form of the "deadly parallel." Thus, for the same event:

New York Herald.

A large audience applauded liberally.

New York Sun.

The performance of the orchestra was of much interest. . . . Its work last night added to a fine record of past achievement.

New York Sun.

The very disjointedness, redundancy and erratic development in this work . . .

New York Telegraph.

Carnegie Hall was half full.

New York Press.

Throughout the concert the tone of the orchestra was below the usual standard of euphony . . . technical slips . . . Disappointment.

New York Herald.

One striking point is its clearly defined form.

And more serious than these is the divergence of opinion concerning new works. Of the Korngold "Sinfonietta" the critics wrote thus:

The New York Press found "few, if any, evidences of genuine melodic distinction," while the Tribune found that the composer "breaks naturally, spontaneously into melody."

The surprising thing about the comments quoted above is not that they differ on questions of taste; it is that they differ on questions of fact. The critic is at liberty to differ with all the world and his wife concerning the inspiration in Stravinsky, the meaning of the "Eroica" or the beauty of Frieda Hempel's voice. But he is no more at liberty to differ with the rest of the world on the question of the structure of the Korngold "Sinfonietta" than he is at liberty to differ on the question of the size of the audience. In music there are a certain number of things which are matters of pure fact—the technic of composition and the technic of performance are in this category. More things, fortunately for the critic, are matters of judgment; they are the questions of meaning and interpretation, of significance and value. Finally, there are matters of taste. The questions of fact are beyond controversy; the questions of taste are worth arguing about, but it is not the function of the critic to impose his taste or to ridicule that of others. The matters of judgment alone supply the material for musical criticism. And the justification of criticism is in the soundness of the critic's judgment and the sensitiveness of his response to the music he hears. Nothing more.

All that the reader can ask the critic is that he make his prejudice clear, that he be not violent nor ignorant, that he be fair and generous. All the critic can do in addition is to set himself not to create formulæ for those who will not think about music, but to suggest just how rich and wonderful music may be if one can hear and feel and think about it intelligently.

Portland (Me.) Enthusiastic

Over Christine Miller.

CHRISTINE MILLER AROUSED MUCH ENTHUSIASM.

Quite different, and, if anything making stronger appeal than any previous concert in the organ series, notable as they have been, was that which took place last evening in the City Hall by Will C. Macfarlane, the municipal organist, assisted by Christine Miller, American contralto. With the lights all shaded in scarlet, and Miss Miller in vivid rose as well—the eye, like the ear revelled in color, the Christmas hue, too, so that the program could not have been more perfectly in harmony with the season. As for Miss Miller, she proved a joy indeed. Rarely charming is she in face and figure, and she looked a spirit of fire and flame as she sang with beautifully vibrant tone the wonderful Tchaikowsky aria, "Adieu, Forets," giving to its touching pathos the very accents of love and despair. Her contralto is of luscious quality, cello like in its lowest notes, beautifully full and free and sweet throughout its wide range, and managed always with an art and finesse that brought forth only the most enthusiastic plaudits. She is dramatic and forceful, or at will, insouciant and blithely gay, while there is felt an intellectual mastery that allows no caprice or abandon to overstep the straight and narrow way of vocal art. Whatever she did was invested with charm. There was the delightful group at her first appearance, made up of the splendid Brahms selections done with such understanding and intent, the romantic Strauss number, and the Reger song, different, to be sure, but possessing infinite appeal. After this came the exquisite aria, and finally the beguiling English group, beginning with Homer's stirring "How's My Boy?" which was followed by that vocal gem, "Benedicite's Stream," with the Carpenter melody, oddly attractive, and the two songs of Mr. Macfarlane closing the list. These, "Petals I'd Press" and "Ye Hills o' the Highlands," the latter dedicated to Miss Miller, were alluring in content and charmingly done. Encores were demanded after all the groups, and in responding so graciously, Miss Miller still further emphasized her unusual appeal by announcing what she was to sing, thereby bringing her audience still nearer to her in their satisfaction and pleasure.—The Press, December 18, 1914.

HEAR ARTIST OF UNUSUAL MERIT.

CITY HALL AUDIENCE DELIGHTED WITH CHRISTINE MILLER ASSISTING MACFARLANE IN FINE PROGRAM.

"We have heard an artist tonight!" said a connoisseur in music, alluding to the Christine Miller concert, which was arranged for the sixth event in the Municipal Organ Course. This contralto singer, who assisted Mr. Macfarlane in a most interesting program, is recognized as an artist of unusual musicianship by those who keep in touch with the latest happenings in music circles, but to the general public, perhaps, Miss Miller is not so well known. At any rate, in all around ability her equals are rare and her superiors seldom met. The young artist came on the stage, a beauty in her rose gown with its gold garniture, and a gold band confining her dark hair which was piled high on her head in a piquant fashion. She was very graceful and charming and made a most favorable impression both in her vocal exhibitions and in her personal attractiveness. Her voice is a rich, colorful contralto, which she seems able to control at will, expressing all shades of feeling. The program was a varied one, interpreted with rare musical intelligence and artistry. Her technic is sure and all her work is a pleasure. In the German group, she gave evidence of the unusual quality of her art and rendered the numbers by Brahms, Strauss and Reger with the varied interpretive style which the writings demanded. "Feldensamkeit" was delivered with beautiful voice quality and pure sustained tones, while "Der Schmied" was given in spirited style. Miss Miller's chief effort was the "Jeanne d'Arc" aria (Tchaikowsky), arranged for her second appearance, and in this she was very impressive, delivering the work grandly and dramatically, with truly splendid tones. The aria has a superb climax which was worked up with certainty and moving effect, the organ accompaniment being a valued feature. The audience was very appreciative and Miss Miller gave for an encore a dark song which was delivered with humorous, taking, darky style, emphasizing her contrasting gifts. In the last group of songs by Homer, Carpenter and Macfarlane, with a lovely old Irish melody, this artist still further added to the charming impression already made, and nothing finer certainly has been heard than her tragic depiction of Homer's "How's My Boy?", the sentiment of the piece being brought home to the audience in the thrilling minor cadences of the despairing mother's cry. "Benedicite's Stream" (Old Irish) was very sweet and beautiful in the warmth of sympathetic appeal and the dialect numbers and the two admirable compositions by Mr. Macfarlane completed a program of rare vocal merit. Miss Miller gave a second encore after the last group.—Evening Express and Advertiser, December 18, 1914.

Mr. Macfarlane was assisted by Christine Miller, contralto, whom the music commission of this city has been trying to engage for a concert here for some time. Miss Miller is charming both to hear and to see. She ranks among the greatest of contraltos, and her voice is excellent in sweetness and richness, expresses deep sympathy, and is produced with such ease and accuracy as to render it true and pure. Miss Miller was heard in a group of German songs by Brahms, Strauss and Reger. "Feldensamkeit" was sung in a manner well expressing solitude and loneliness, while the following composition also by Brahms, "Der Schmied," brought out the great contrast between the two, this one being a light-hearted and gay little melody. Both of the following songs were as interesting as the first two, and after the group, Miss Miller received enthusiastic applause. The aria by Tchaikowsky, "Jeanne d'Arc's Farewell," was wonderfully and beautifully sung by Miss Miller. This displayed to good advantage her breadth of style and her splendid

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power of interpretation. The last group of five songs were delightful, showing the loveliness of her voice and at the same time her marvellous clearness of enunciation. Miss Miller's last selection was written by Mr. Macfarlane and dedicated to Miss Miller. "Ye Hills o' the Highlands" is a lovely melody and charmingly rendered, thus completing a program of great merit and enjoyment.—Eastern Argus, December 18, 1914. (Advertisement.)

Portland Lauds Mrs. Beach.

Mrs. H. H. A. Beach, the American composer-pianist, gave a recital of her own compositions in Portland, Me., recently. Her great success is shown by the following excerpts from the Portland press:

Mrs. H. H. A. Beach, composer-pianist, but recently returned from Europe, where she has been spending the past three years, appeared in a splendid recital program of her own compositions at Pythian Temple, last evening.

The entertainment offered last evening was a rarely fine one, Mrs. Beach being the foremost American woman composer, and the coming of this well known composer has been hailed with delight by all people in musical circles.

Every number on the program was delightful, and was executed in a manner wholly artistic. Mrs. Beach played three numbers, each one proving more delightful than the previous one. The prelude and fugue was her first selection, this showing her wonderful technic and displaying marvellous skill, and exquisite expression.

Mrs. Beach then played the "Suite Française," op. 65, "Les Reves de Colombine," and the five numbers which make up this suite are the height of artistic skill and expression. Each one is different and it is impossible to name any one of the five as being prettier than any other, for the lovely harmonies, the wonderful technic and the melodies are enchanting, and it is in selections such as these that her brilliant and spirited playing and her powerful and highly imaginative manipulation is displayed which has placed her in the front rank of the musical artists of the present day. Her recent tour through Europe was everywhere marked by artistic success, and no wonder, for her manifold gifts are well deserving of success.

The "Valse Fantaisie" was a fitting close to the evening's splendid entertainment and showed the strength and power of the pianist. This last composition, and also the first, prelude and fugue, are new compositions and have never been played in this country until this season upon the home-coming of the composer herself.

Mrs. Beach's piano writings are charming, her musical ideas possessing great freshness and spontaneity. Her songs reveal charm of imagination, beauty of melody, and harmonic resourcefulness, and are so well known and so widely exploited on recital programs, that comment seems superfluous. Suffice it to say, that no one went home disappointed last evening, but rather considered the program not half long enough, so delightful was it in every detail.—Daily Eastern Argus, January 7, 1915.

In years no recital has possessed quite the same charm, and it was a unique experience for most of those present and one that they enjoyed to the utmost. For years the works of this composer have been known and admired by all musicians. Many of them, too, by their beauty and appeal have grown to be especially dear, "The Year's at the Spring" being a case in point. Americans have watched with pride the increasing fame of this noted woman and have rejoiced when her extraordinary talents have won her recognition both here and abroad and honors have been lavished upon her.

Notwithstanding all this, however, little had it been thought that so soon after her return from Europe in September, after a three years' sojourn there, that she would come to Portland and give so wholly beautiful a concert. Now that this has been accomplished it is only hoped that she may return again and, she may be assured of a welcome such as few artists are accorded, so delightful has her art proved.

The appeal that Mrs. Beach makes is threefold, for she has distinguished attainments as a pianist, with singularly able powers of bringing to her hearers the thought and intention which inspires her work, while her noble womanhood and lovely spirit shine forth unmistakably in her eyes and smile.

For the delight of her audience she played from manuscript a prelude and fugue of impressive form, and delivered with superb effect a "Suite Française," op. 65, so delicately imaginative and poetic that it held the fancy captive, and a "Valse Fantaisie," also from manuscript, that in its exquisite lightness and grace found the utmost favor. Mrs. Beach in working out her musical ideas is decidedly original and whatever she does possesses a force and charm there is no gainsaying.—Portland Daily Press, January 7, 1915. (Advertisement.)

Joseph Malkin's Boston Success.

Joseph Malkin, cellist, and member of the Boston Symphony Orchestra, won the appended press praise following a recent solo appearance with this orchestra:

Mr. Malkin is an unusually capable cellist. His tone is big; his intonation was admirably true; he was wholly master of his music; he played with the utmost appreciation of its style and with due deference to the wishes of the composer, and he was heartily applauded.—Boston Post, December 12, 1914.

Joseph Malkin was soloist yesterday at the seventh concert. He played with an astonishing technic, and a depth of expression and feeling that was delightful.—Boston American, December 12, 1914.

Haydn's violoncello concerto demanded pure tone, sympathetic quality, good phrasing and a generally clean-cut style, and these qualities Josef Malkin brought to it. . . . The solo work, as above intimated, was excellent—the best violoncello playing that we have had in these concerts for a very long while. Mr. Malkin is cer-

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tainly a great artist on his instrument. The warm, sympathetic tone in Haydn passages was commendable, while in the long cadenza skips there was some superb double stopping, and some nobly broad work on the C string.

At the end Mr. Malkin was recalled over and over again; in fact he awakened the chief enthusiasm in a concert where there was very much applause throughout.—Daily Advertiser, December 12, 1914. (Advertisement.)

Engagements of a Sulli Pupil.

Anna Byrd, alto soloist at Labor Temple, Fourteenth street and Second avenue, New York, where Giorgio M. Sulli is the musical director, has just been booked to appear in song recitals during February at Coalgate, Okla.; Tyrone and Huntington, Pa.; Greenville, Mart, Waco, Taylor, Teague, Ennis and Dallas, Tex., and other cities.

Miss Byrd sang herself into the favor of several Southern cities last summer, to such a degree that offers for concerts and recitals have been sent to her.

Giorgio M. Sulli considers Miss Byrd one of his best pupils.

John McCormack "Should Worry."

John McCormack, the Irish tenor, and his manager, Charles L. Wagner, are now in California. In a letter to the *MUSICAL COURIER*, Mr. Wagner writes that due to the New Year's Eve festivities, the tenor sang to only (?) a \$1,734 house on that evening. This was in San Francisco, and in the same city two days later Mr. McCormack sang to a capacity house at \$3,413. A return concert has been arranged for January 17.

These facts speak for themselves.

Mrs. Harrison-Irvine, Accompanist.

Mrs. J. Harrison-Irvine played excellent and artistic accompaniments for the recitals of Vernon Archibald, December 9; Charlotte Lund, December 10, and January 7. She has also accompanied at numerous private affairs. Mrs. Irvine is having a busy season teaching, coaching and accompanying.



(1) INTERIOR OF LA SCALA, MILAN. (2) LA SCALA, MILAN. (3) "FROZEN MUSIC" (THE MILAN CATHEDRAL). (4) ITALIAN CARICATURE OF THE ENGLISHMAN AT WAR. (5) PIAZZA VERDI, GENOA. (6) TEATRO CARLO FELICE, GENOA'S OPERA HOUSE. (See Italian Letter, page 5.)

Carl Friedberg's Pianism.

In an exceedingly interesting and representative program Carl Friedberg made another of his eagerly awaited recital appearances in New York and filled Aeolian Hall with a large and delighted audience on Monday evening, January 11.

Beethoven's thirty-two variations in C minor opened the program and were played by Friedberg with astonishing variety of tone, touch and interpretative nuances. In such a reading the composition refuted eloquently its reputation of "dryness" which hitherto has prevented its frequent appearance on recital lists.

In Beethoven's "Les Adieux" sonata Friedberg displayed deeply poetical conception, rare mastery of pedalling, admirably crisp technic, and fine analytical and musical grasp. He sounded the lofty Beethoven message with true nobility and registered a pronounced success with the audience which applauded the classical selection as warmly as though it had been a pyrotechnical Liszt work or an equally dazzling arrangement of a Strauss waltz by one of the modern adapters.

Schumann's "Kinderscenen" is a set of pieces that cannot be interpreted with the fingers alone, but calls for a wealth of sympathy, imagination and temperamental warmth on the part of the exponent. These qualities Friedberg possesses in abundance and in consequence he strung together a set of miniature tone poems, of ever changing moods, now grave, now gay, again sentimental, then merry, and ever and anon tender, reflective, appealing, whimsical, playful. Friedberg has done nothing here so far more finished than his exquisite performance of the "Kinderscenen."

Also the Brahms numbers, two ballades from op. 10, two intermezzo, op. 76, op. 118, and D minor capriccio, op. 116, although in more robust tone than the Schumann composition, found a kindred imaginative spirit in Friedberg, who played his Brahms in understanding and lovable manner. The capriccio wound up the group resplendently.

Chopin was chosen to close the program, being represented by his A flat nocturnes, three etudes, the F sharp impromptu and B minor scherzo. The passion, the poetry and the morbidez of Chopin came to impressive hearing and earned recalls beyond number for the splendid pianist. He is one of the most satisfying keyboard-artists New York has harbored for many a day and his unaffected demeanor and sincere feeling add not inconsiderably to the charm and effectiveness of what he offers.

Katharine Galloway Applauded.

Katharine Hancock Galloway was one of the soloists at "Universal Peace Night," Carnegie Hall, New York, January 11. The Evening Sun (New York), in its issue of January 9, refers to Miss Galloway's "pure soprano voice of wide range" and her "faultless enunciation." It speaks also of her "clear, full and vibrant" high notes, and in the review of the above mentioned "Peace Night" musical pro-

gram, January 12, the same paper again gives tribute to Miss Galloway as follows:

"The musical program was of unusual excellence, the rendition of 'Inflammatus,' by Katherine Hancock Galloway, the concert singer, getting special applause."

Miss Galloway is a pupil of the New York vocal teacher, Dudley Buck.

Louisa Hopkins in New England Recitals.

How much pleasure the piano playing of Louisa Hopkins gives to her audiences, reaching equally the trained and untrained music lover, is evident from the following notices of recitals in New England this season:

The first event of the season for the "Woman's Club" was nothing less than a Louisa Hopkins musicale. Miss Hopkins is a wonder, a magician, a Scheherazade in the act of entertaining. There is magic in her finger tips. The Woman's Club formed the most sensitive and sympathetic of audiences, listening in a hushed tensely and breaking into a little rhapsody of applause after each number, so that Miss Hopkins was kept continually acknowledging their ovations.—Newburyport Herald, October 8, 1914.

Miss Hopkins' splendid program thoroughly delighted her hearers. The program was well chosen, and each number received hearty applause, a tribute of appreciation of Miss Hopkins' execution and interpretation.—Newburyport Daily News, October 8, 1914.

If music is the real Esperanto, then there was in New Bedford yesterday a really great linguist, Louisa Hopkins, in her piano recital. For Miss Hopkins speaks the world language of music with absolute correctness and great ease. She speaks with equal facility through the lofty and polished tones of Beethoven, and the passionate ones of Chopin. And she speaks, not only as a linguist, but as one speaks his mother tongue, lovingly. Perhaps that was the first thing to impress Miss Hopkins' audience, largely made up of musicians, yesterday afternoon, the sureness and the art of her playing, and after that its wonderful scope. For surely it is not so hard to stretch an octave as to stretch a soul, all the way from the crash and the thunder of Liszt to the sensibility and the daintiness of Debussy. The pianist was as much at home with the one as with the other, and thoroughly at home with both. . . . Miss Hopkins was perhaps at her best in Beethoven. . . . Nowhere in the entire afternoon did the sensitiveness and the imagination of the pianist find better expression than in the three Chopin etudes. Nowhere did she quite so effectually prove what a brilliant musician she is as in the value in A flat. . . . Nobody but a really great pianist ought to be allowed to play the "Hungarian Rhapsody" and certainly nobody but a really great pianist could play it as Miss Hopkins did. . . . All the way through the program, to the very last moment of the Wagner encore that the pianist was generous enough to add, the listeners were in a maze of delight.—New Bedford Standard, September 9, 1914.

The recital was a remarkably well balanced performance of a wide range of works, many of them of great difficulty. . . . The "Appassionata" sonata was played with great clarity. It was genuine Beethoven, played with understanding and with great nobility. . . . The Chopin value in A flat is not often played in better style than it was by Miss Hopkins. . . . The "Erlking," by Schubert-Liszt, was made a veritable "tour de force." Miss Hopkins did something with this number that the writer has but seldom heard, and that only by the greatest artists. She succeeded in differentiating between the voices of the Erlking the father, and the child. In fact, there are many singers who do not achieve this effect. Very few pianists even attempt to do so. . . . Even with this long and arduous program the audience was not satisfied, but insisted upon an encore, which Miss Hopkins gave in the Wagner-Brassin "Feuer-Zauber." It was played in fine style.—New Bedford Times, September 9, 1914. (Advertisement.)

Paul Draper's First Little Theatre Recital.

Paul Draper's interpretation of the Schubert "Die schöne Müllerin" cycle aroused considerable interest at New York's Little Theatre, January 14. This introduced the three lieder recitals by Mr. Draper at this theatre, the succeeding two offering a Brahms program, January 21, and a Bach-Schumann-Moussorgski program, January 28.

Through the tenor's good taste and musical skill, "Die schöne Müllerin" cycle proved eminently enjoyable. For Mr. Draper understands thoroughly how vocally and mentally to "tell the story" throughout its varying demands. He succeeds in creating the natural environment, depicting with delicacy and delightful mezza-voce, or with spirit if necessary. Excellent breath control and phrasing, distinct enunciation of a well pronounced German text characterized his work. To his especial credit was the ease with which Mr. Draper sang the entire cycle from memory, a task significant in itself.

The more familiar "Wohin" especially suited Mr. Draper's voice and style. This, he repeated at the conclusion of the program. Delicate conception accompanied "Morgengruss" and "Des Müllers Blumen"; "Mein" teemed with exuberant joy; "Der Jäger" was the embodiment of spirit; "Pause" carried with it easy transition and "Die liebe Farbe" ingratiated particularly.

Mr. Draper is the fortunate possessor of a very pleasing stage presence.

Richard Epstein accompanied with skill and discretion and was en rapport with the soloist.

Alice Verlet in Montreal.

Alice Verlet, the Belgian soprano of the Paris Grand Opera, will make her Canadian debut at Montreal, on Sunday afternoon, January 24, when she will give a recital at His Majesty's Theatre.

Flonzaley Quartet Encomiums.

Wherever the Flonzaley Quartet has appeared, its playing has aroused enthusiasm, while the critics have been unanimous as to its leading place among chamber music bodies of the day. The following excerpts from notices of the first concert of the New York subscription series, are typical:

The Flonzaleys have now been playing together without change of personnel for nine years, and by a devotion to one class of music rarely found in these days, have built up a large following in the musical centers of two continents. The audience last night was typical in its attitude of sympathy and admiration, and there seems no need to give more space to the evident facts of technical proficiency and unified intelligence in interpretation which this little organization again demonstrated.—New York Evening Post.

It is hard to praise the playing of the Flonzaley Quartet without wallowing in the superlatives that weaken. One can talk about precision of attack, perfect balance, richness and transparency of tone, unanimity, euphony, delicacy, force, vitality, fire, sensuous beauty, lofty spirit and all the rest of the rubber-stamp refuges of the critical vocabulary, and what does it all come to? As a matter of fact, it comes to the playing of the Flonzaley Quartet.—New York Globe.

The Quartet has added something really valuable and highly appreciative to the musical life not only of New York, but also to the other cities in this country where chamber music is cultivated, and it may be said that they have made a similar contribution to cities in Europe. Their audience was large last evening and gave frequent evidence of great pleasure in the performance.—New York Times.

One of the most interesting and delightful concerts of the season was that given by the Flonzaley Quartet last evening. A large and distinguished audience spoke for the esteem in which this organization is held.—New York Journal of Commerce.

Sympathetic understanding, agreeable tone, and incisiveness of phrasing were the qualities uppermost.—New York World.

We can easily lose ourselves in admiration of the finish of the Quartet's technic, the purity of its tone, the accuracy of its intonation, and the perfection of its ensemble. We can, too, obtain large and elevating pleasure from the intelligence of its interpretations and the splendid enthusiasm which the four players bring to the treatment of works of widely different schools.—New York Sun.

The Flonzaley Quartet have forced their way to the front through sheer ability, and untiring patience and industry, and they are a welcome addition to the genuine musical attractions of the city.—New York Telegraph. (Advertisement.)

Katharine Goodson's New York Recital.

Katharine Goodson, the pianist, who is now on her sixth American tour, will give her first New York recital of the season in Carnegie Hall, February 4.

"What position do you hold?" asked a curious one of an orchestra player.

"I hold on," replied the musician.

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MABEL GARRISON'S SPLENDID SUCCESS AS THE PAGE IN "THE HUGUENOTS" AT THE METROPOLITAN

New York Post, December 31, 1914:

Mabel Garrison won a sensational success with the audience in the part of Urbain. Her singing and conception of it, though still unfinished in part, had much to commend it.

New York Tribune, December 31, 1914:

A newcomer to the cast was Mabel Garrison. Miss Garrison sang Urbain, a part connected with the names of Scalchi and Mantelli. Miss Garrison disclosed a voice of warmth and lovely quality, though she has not yet the authority and breadth of style necessary to make the part thoroughly effective. Yet it is evident that in this young soprano the Metropolitan has secured a singer of considerable promise.

New York Press, December 31, 1914:

Charmingly, for example, Mabel Garrison sang the part of Urbain, and the applause her performance of the famous Page's aria evoked proved that she had won the favor of her audience.

New York Evening World, December 31, 1914:

A delightful surprise to eye and ear was Mabel Garrison's charming Urbain.

New York Evening Telegram, December 31, 1914:

One feature of the performance was the brilliant singing of Mabel Garrison, one of the new members of the company, who, as the Page, assumed her most important role thus far, and won new laurels easily.

New York Globe, December 31, 1914:

Miss Garrison, a young American soprano of the company, was applauded rapturously for her singing of the Page's air. Mme. Garrison has real charm and a lovely voice.

New York Evening Sun, December 31, 1914:

One newcomer, the American, Mabel Garrison, was heartily applauded in the Page's air.

Brooklyn Daily Eagle, December 31, 1914:

Mabel Garrison sang Urbain, the page, for the first time and acquitted herself creditably, particularly in the "Nobil Signori Salute" aria in the first act, for which she was generously encored.

New York Times, December 31, 1914:

Mabel Garrison did some highly praiseworthy singing as Urbain, the page.

Brooklyn Standard Union, December 31, 1914:

Mabel Garrison, the Baltimore soprano, made a most successful debut as Urbano. She looked extremely attractive, is a good little actress and disclosed a very light, pure, flexible, well-trained voice. She sang with intelligence and finish and received five recalls.

New York Herald, December 31, 1914:

Another novelty was the appearance of Mabel Garrison in the role of the page, Urbain, a part usually sung by a contralto. This young American soprano hitherto this season has sung small parts, but last night she had an opportunity to show that she is a deserving and excellent singer, for she sang her introductory aria, "Nobil Signor," very well and earned a round of hearty applause. Furthermore, she looked attractive in her—well, in her page's costume.

New York Evening Journal, December 31, 1914:

Miss Garrison had her first important opportunity in the role of the page, Urbain. She has a light voice of much dainty beauty and handled the bravura of her "Nobil donna e tanto onesta" with commendable confidence and certainty. It was a distinct success for Miss Garrison.

New York Evening Mail, December 31, 1914:

Mabel Garrison delivered her one big aria with fine effect.



Miss Garrison is a Baltimorean who came to New York three years ago. Since then she has been studying with Oscar Saenger, who has been guiding her career. Her first engagement was with the Aborn English Opera Company; then she was selected by Oscar Hammerstein to open his new opera house as "Juliet" with Orville Harrold as "Romeo" in "Romeo and Juliet." However, that house was not opened for Grand Opera, but the following spring Miss Garrison secured a three years' contract with the Metropolitan, where she is now singing her first season.

New York Morning Telegraph, December 31, 1914:

It is very agreeable to be able to record that Mabel Garrison made a most favorable and creditable debut as the page, Urbain. Debuts are for the most part disasters, but in this case Miss Garrison amply justified the faith that was put in her, when she was engaged last year. The page, Urbain, it will be remembered, sings a song in the first act of a highly melodic and florid nature, requiring not only ease and knowledge, but grace and charm in execution. Most people are familiar with this vocal episode, which is rather lyric than dramatic, under the title of "Nobil Signor." Miss Garrison's presence was eager and lively, her voice fresh and well produced, while her manipulation of the technicalities of the song which is in the nature of a show piece, was disciplined and adroit. Her performance was received with genuine and appreciative welcome, the more remarkable because the Metropolitan is not given to the irresponsible applause of strangers.

(Translation) New Yorker Herald, December 31, 1914:

Miss Garrison sang the page, Urbain, charmingly, and the applause for the lovely cavatina was well earned.

(Translation) New Yorker Staats-Zeitung, December 31, 1914:

Mabel Garrison sang the page, Urbain, for the first time, and strengthened the splendid impression that she has already made. The little, pretty, well-built young woman with the winning smile has much histrionic talent. Her Page was graceful, ingratulating, and she sang the "Fioritura" with a not large, but fine and musical coloratura soprano charmingly throughout.

(Translation) Evening Bollettino Della Sera, December 31, 1914:

Mabel Garrison had great success in the part of the Page. She has a sympathetic voice and sang very well.

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Festivals and Concerts
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ST. LOUIS ORCHESTRAL CONCERTS.

Symphonic Events and Club Doings of a Busy Week.

St. Louis, Mo., January 6, 1915.

Mme. Fremstad was the soloist of the all-Wagner program of the pair of symphony concerts on New Year's afternoon and the evening of January 2. Conductor Max Zach's program was probably the most interesting of the season. The orchestra was heard in the "Rienzi" overture; the prelude to the third act, the "Dance of the Apprentices" and the Procession of the Guilds from "Meistersinger." Siegfried's Rhine-Journey and Brünnhilde's Self-Immolation from the "Götterdämmerung"; Prelude and the Procession of the Knights of the Holy Grail from "Parsifal"; the Smithy Song from "Siegfried"; and the prelude and Liebestod from "Tristan and Isolde." Mme. Fremstad sang the finale in Brünnhilde's Self-Immolation in wondrous style and with intense dramatic feeling. In the "Tristan and Isolde" Love-Death she sang with telling effect and aroused tumultuous applause.

SUNDAY "POP." CONCERT.

The ninth popular concert of the St. Louis Symphony Orchestra was given Sunday afternoon, January 3, at the Odeon. The assisting soloist was Raoul S. Bonanno, baritone, who has a voice of excellent timbre and sang with understanding, "Infelice tuo credevi" from "Ernani" with orchestral accompaniment, and the Spanish serenade, "Lolita" by Buzzi-Peccia, with piano accompaniment played by Ida Messmer. As an encore he gave "Invictus" by Bruno Huhn.

The orchestra played numbers by Chopin, Gounod, Rimsky-Korsakow, Tchaikowsky and Zach. Conductor Max Zach was enthusiastically received on the presentation of his composition "Harlequin's Wedding." The program was most creditable.

HARVARD MUSICAL CLUBS.

The Harvard Glee, Banjo and Mandolin Clubs gave a concert at the Odeon last Thursday evening, December 31, for the benefit of the Belgian Relief Fund. The concert was largely attended and the audience indicated its

pleasure by applauding with growing enthusiasm throughout the evening.

"SYMPHONY TALKS."

The first of a series of "Symphony Talks" will be given at Cicardi's on Thursday at 4 p. m. The Goetz symphony will be played for the first time in St. Louis. The talks will be given and illustrated at the piano by Ernest R. Kroeger.

MUSICAL CLUB NOTES.

The Woman's Choral Club, of Ferguson (a suburb of St. Louis), will give a concert at Bindbeutel's Hall, Thursday night, January 7.

The University Musical Research Club will hold a meeting Thursday afternoon, January 7, at the home of Mary Aumurst, 6048 West Cabanne.

The Mary Blackwell Choral Club, of Webster Groves, will give a concert Friday evening at Holy Redeemer Hall, the proceeds of which will be devoted to charity. This is Webster's young girls' club and it has in the past three years achieved success in concert and light operas.

The Rubinstein Club will hold a meeting at the Cabanne Branch Library Tuesday morning, January 12. A miscellaneous program will be given, with Mrs. Ottmar Moll in charge.

The Morning Etude observed Members' Day on Wednesday afternoon. Pasquale Tallero, pianist, gave six selections from Chopin, Taussig, Liszt, etc. His own composition, "A Little Withered Rose," had to be repeated.

The Kirkwood Piano Club gave its first recital of the season on Monday, January 5, at Choral Hall. Ida Missildine, Gussie Magehan, Frieda Nahm and Florence Holloper gave piano solos. Mesdames Magehan and Mars, Misses Scheetz and Nichols played a quartet. Mrs. Andrews rendered vocal selections.

Dr. Leon Harrison has arranged for a course of ten lectures on "Music Appreciation From the Standpoint of the Amateur," to be given in Temple Israel on consecutive Monday afternoons from January 11 to March 15. Victor Lichtenstein (secretary of the American Guild of Violinists) will deliver the lectures, and Mrs. David Kriegshaber will illustrate at the piano. MAY BIRDIE DITZLER.

Topeka Programs.

Emily King Wikidal, soprano; Mrs. Charles Kleinhaus, piano, and Mrs. Azra J. Clark, accompanist, furnished these numbers on a program given under the auspices of the music department of the Topeka Federation of Women, Topeka, Kan., November 16, 1914: "Ave Maria," Mascheroni; "Les Lions," Masse; "Barcarolle," Fitzenhagen; "Im Herbst," Franz; "Hoffnung," Reichardt; "Fairy Story" (piano), Raff; "In a Brahmin Garden," "Lo! 'Tis the Hour," "Fair Radha," "Ganges Boat Song," "Krishna's Lament," Logan; "Polonaise" (piano), MacDowell; "Joy of the Morning," Ware; "I Hear the Thrush at Eve," Cadman; "The Fairy Pipers," Brewer; "In My Garden," Liddle; "Spring's Awakening," Sanderson.

December 28, 1914, Mrs. George Parkhurst, soprano; H. C. Pribble, tenor; Walter Zimmerman, baritone, Mrs. Robert Garver gave this program under the same auspices: "On Thee Each Living Soul Awaits" ("Creation"), Haydn, Mrs. Parkhurst, Mr. Pribble, Mr. Zimmerman; "It is Enough" ("Elijah"), Mendelssohn, Mr. Zimmerman; "Cera una Volta un Principe" ("Il Guarany"), Gomes, Mrs. Parkhurst; "Vesti la Giubba!" ("Pagliacci"), Leoncavallo, Mr. Pribble; "On Jhelum River" (a Kashmiri love story), Finden, Mrs. Parkhurst, Mr. Zimmerman; "To Mary," White, "I'll Sing Thee Songs of Araby" ("Lalla Rookh"), Clay Frederick, "La Donna e Mobile" ("Rigoletto"), Verdi, Mr. Pribble; "I Hear You Calling Me," Marshall, "I Hear a Thrush at Eve," Cadman, "Trotting to the Fair," Stanford, Mr. Zimmerman; "Now Sleeps the Crimson Petal," Quilter, "La Colomba," Schindler, "A Receipt for an April Day," Watson, "Neath the Apple Trees," Hahn, "A June Morning," Willeby, "Don't Cease," Carpenter, Mrs. Parkhurst; "Sweet Love Divine," Verdi, Mrs. Parkhurst, Mr. Pribble, Mr. Zimmerman.

Evelyn Starr to Substitute for Carl Flesch.

Evelyn Starr, the Canadian violinist, again is to take the place of Carl Flesch, the Hungarian violinist, who has been detained in Europe on account of the war. The Chaminade Club of Brooklyn had engaged Mr. Flesch for February 11 and in his stead Miss Starr will play.



Breitkopf & Hartel, New York.

"TWELVE QUODLIBETS," for piano, composed by Walter W. Stockhoff.

"Quodlibet" is a Latin compound meaning 'What you please.' In this sense Walter W. Stockhoff has used the title. He has not kept to the classical treatment of compositions called "Quodlibets," in which the art was to combine several well known tunes. Reinecke's modern example, in which he introduced a musette of Bach as a counterpoint to the theme of the gavotte, is simple. Older masters sometimes combined three or four times. But Walter W. Stockhoff has used the name "Quodlibet" for twelve pieces which might as well have been called impromptus. Chopin called his pieces in this form preludes. These twelve compositions are, in fact, a kind of modernized Chopin prelude with harmonies of a later date and difficulties of a more exacting nature. Their greatest obstacle to popularity is probably their rhythms. The phrases are broken up into such a multiplicity of lengths and the rhythmical complexities are so many that the student needs great ingenuity and careful analysis to discover the melodic curve and the outline of the harmony. These "Quodlibets" are the advanced work of an excellent and very

modern musician. Their difficulties may be due to the fact that they are their composer's op. 1.

The John Church Company, New York.

"WINDOW-PANE SONGS." Words by Josephine Preston Peabody; music by Grace Chadbourne.

These are songs of childhood for children. The words in particular are full of happy thoughts and well turned phrases such as children might say, but the music, though fairly simple, is less ingenious than the poems. It is melodious, however, and will be found suitable for adults who wish to sing child songs. Perhaps this is what the songs are intended for. At any rate they are good music. Thirty-nine full pages of music for one dollar is by no means exorbitant.

"EXULTATION OF NIGHT," duet for two medium voices; words by Frederick H. Martens; music by Mary Helen Brown.

Melodiousness is the characteristic of this pleasing duet. The two voices carry on an interesting, well written dialogue, and never resort to those hackneyed passages in thirds and sixths which make so many duets tiresome.

"THREE SHELLEY LYRICS," set to music by G. P. Centanini.

This album of three songs has for its literary foundation "The World's Wanderers," "The Past," "The Cloud." They are all very vocal, and the accompaniments are only moderately difficult. To the recital artists, for whom such albums as these are primarily intended, there are no difficulties in these songs. On the other hand, there are many

effects of light and shade, accent and declamation, which will go far to help the slightly restrained melodies express the warm emotion of the poet. In melody, harmony and general characteristics these songs are essentially Italian. The composer, however, has set the English accents and phrases perfectly to music.

"SHE MIGHT NOT SUIT YOUR FANCY," a song with anonymous words, and music by Mary Helen Brown.

This is a charming little trifle that will depend for its effect on the archness and distinctness with which the words are pronounced. The music is purely decorative.

"THE LAST HOUR," song, with words by Jessie Christian Brown, and music by A. Walter Kramer.

This song is after the manner of a modern opera—full of declamation, passion, broken melodic phrases, and an accompaniment which suggests the orchestra. The harmonies are smooth and natural, and the emotion is genuine.

"Valse Enfantine," for the piano, by Edward A. Mueller.

Teachers of children will welcome this tuneful little piece, which has no chords or intervals too wide for little hands.

"MIGHTY LAK' A ROSE," valse hesitation, founded on Ethelbert Nevin's popular song, arranged as a dance by Frank W. McKee.

The attention of dancers and amateur pianists is called to this effective dance in which the melodic charm of a fine song is made to do duty in a popular waltz form. There are no difficulties in the arrangement. It will, doubtless, find much favor with the general public.

"TWO ELEMENTAL TEACHING PIECES," composed for the piano by Robert Rochelle.

These little pieces are called "Sunshine" and "At Evening." The composer has not merely kept them easy to play, but he has written music which cannot fail to be attractive to children. Both pieces are fingered.

"BRIDAL SONG," a duet for two pianos, four hands, by Anice Terhune.

This is the simplest of piano duets. It would not be difficult as a solo. If there are teachers who have two pianos in the studio for children, they will find this duet of practical use. There is nothing in it to warrant the trouble of getting two pianos together for its performance, however, though it is melodious and musical.

"SWINGING," a piano solo, by Reginald Barrett.

This is really a charming teaching piece for pianists who have passed the most elementary stage. The difficulties, such as they are, lie in the fingering of effective passages, never in hidden complexities.

"AUTUMN NIGHT," an organ solo. By J. Frank Fryfinger.

This is a tuneful composition, more sentimental than broad. It is written in that attractively monodic style which has practically banished contrapuntal works from modern organ music. This melodious romance will have many admirers. It is a song without words.

Three Mittell Pupils Win Favor.

Margaret Reazor, Helen Eick and Oscar Wasserberger, three advanced pupils of the New York violinist, Philipp Mittell, gained considerable admiration for their violin playing recently. Margaret Reazor played at a concert in Orange, N. J., where she pleased a large audience by her rendition of Handel's sonata in D major. Helen Eick was heard in a group of Kreisler selections at a benefit concert given in the "Sailors' Home," Fleventh avenue and twenty-third street, New York. Oscar Wasserberger appeared in Amsterdam, N. Y.; Atlantic City, N. J., and at Wanamaker's Auditorium, New York. His selections were adagio from G minor concerto, by Bruch; "Liebesfreud," by Kreisler; Wieniawski's "Obertass" (mazurka), and "Zigeunerweisen," by Sarasate.

Michael Posner a Busy Artist.

Michael Posner, the young American violinist, played at a private musicale on Sunday evening, January 10, at his studio, 25 East 112th street, New York, before a good sized audience. His selections were, Lalo's "Symphonie Espagnole" op. 21, Handel's sonata in A major, variations on a theme by Corelli, Tartini-Kreisler, and several small compositions from the pen of Mr. Posner. During the short period of Mr. Posner's activity in New York, he has procured a good sized class of pupils, and some members of this class possess much talent.

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Some Myrtle Elvyn Encomiums.

Despite inclement weather, a large and enthusiastic audience greeted Myrtle Elvyn, pianist, . . . last evening. . . .

Miss Elvyn . . . is recognized as one of the leading pianists in the West, and has appeared with numerous symphony orchestras and other large organizations. She is acclaimed one of the finest among women pianists.

Miss Elvyn is a thorough artist. She possesses a wonderful technic, which she uses with marked discernment, and her playing embodies all the features of a true musician.

The program was a most attractive one from the point of variety in the compositions, and while it was classical it never at any time became monotonous; neither was it too lengthy. . . .

In the sonata she was at her best and showed a remarkable interpretative power.

The "Caprice Viennois" and "Schoen Rosmarin," specially arranged for the piano by the composer, was played with sprightliness and delicacy of tone that was delightful.

It has been stated that the final number, "Tannhäuser Overture," by Wagner, and paraphrased by Liszt, is played in this country by only one woman (being Miss Elvyn), owing to its ponderous technic and the tremendous endurance required.

It was in this number she showed her vast resources and perfect control of the piano.

She was compelled to respond to an encore and rendered Schultz's transcription of the "Blue Danube" in a most pleasing manner. . . .
—The Patriot, Harrisburg, Pa., January 7, 1915.

Myrtle Elvyn charmed a large and enthusiastic audience that braved the inclement weather to attend the piano recital given last evening. . . .

Miss Elvyn . . . is an artist of rare ability who has made a brilliant success before the most difficult audiences of Europe and America. The possessor of wonderful modern technic, she utilizes her rare



MYRTLE ELVYN.

accomplishments solely in the service of true and profound art and has made a niche for herself in the temple of music.

Miss Elvyn is an artist who is endowed with the ability of infusing fresh life into much played compositions, and is equally at home in works of widely different style and spirit.—Harrisburg Star-Independent, January 7, 1915.

An audience of almost a thousand heard and attested to the artistic ability of Myrtle Elvyn, the pianist, who last night gave a recital. . . .

Miss Elvyn's program was made up of numbers which placed a tremendous tax upon the artist's ability, resource and technic. So well was her work received that she responded to encores. . . . Miss Elvyn's best work undoubtedly was given in the Beethoven sonata, closely seconded by that done in the heavy "Tannhäuser" overture, in which she used the Liszt arrangement for the piano for this Wagnerian orchestral number.

Miss Elvyn . . . undoubtedly ranks among the foremost pianists of the day, and it is certain that should she make another Harrisburg appearance her welcome will be doubly that of last night. . . .
—Harrisburg Telegraph, January 7, 1915. (Advertisement.)

Mme. del Vallé Substitutes for De Cisneros.

Loretta del Vallé, the coloratura soprano, who recently arrived in this country, took at short notice the place of Eleonora de Cisneros at the entertainment given by the Children's Court Committee of the Association of Catholic Charities in the ballroom of the Hotel Plaza, New York, on Monday evening, January 11. Mme. de Cisneros, who was called to California for a series of concerts, was obliged to forego the engagement and Mme. del Vallé was substituted.

Many distinguished New Yorkers were present, most of whom had not previously heard Mme. del Vallé; however her success was instantaneous.

Mme. del Vallé sang the "Ah! fors e lui" aria from "Traviata," also an old Italian canzonetta, and besides this, a series of songs in English. The singer possesses an excellent coloratura voice, the high notes are especially effective and in her songs she evinced fine musical taste.

With all this Mme. del Vallé is possessed of an attractive personality.

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Jenaer Strasse 21,
Berlin, W., December 11, 1914.

Berlin has a new sensation, this time a pianistic wonder in the form of a tiny, cherub like, ten year old pianist from Santiago, Chile. Claudio Arrau is the name of this wonderful child, who made his debut last evening at the Künstlerhaus scoring a great triumph before a very select audience. In appearance the child belies his nationality, for there is nought of the swarthy South American of Spanish extraction about him. On the contrary, he is a beautiful blond specimen but with brown eyes.

The child's playing is marvelous, almost impossible to understand, and more impossible to explain. He rendered the following program, all from memory:

Three preludes, F major, F sharp major and G minor, from the second part of the Wohltemperiertes Klavier,.....Bach
Variations in A major.....Beethoven
Sonata, B flat minor.....Heller
Romanza, B flat minor.....Henselt
Bird Study.....Henselt
Two preludes, C sharp minor, B flat minor.....Gernsheim
Legend, op. 44.....Gernsheim
Valse, A flat, op. 42.....Chopin
Hungarian Rhapsody No. 11.....Liszt

What shall we say to this, merely as a feat of memory or as a technical achievement? Nor were any of the pieces simplified for the child. He plays on a normal keyboard and can reach an octave, which means, of course, extraordinary expansion for a hand of his size. In fact, he thundered out the octaves in Liszt's rhapsody with great ease and with unerring certainty. Pepito Arriola, the Spanish prodigy, was a marvelous performer, but even at the age of fourteen he still was compelled to play on a specially constructed keyboard because of his small hand.

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*HANS TANZLER, tenor, Royal Opera, Karlsruhe.
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETH MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.
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THE VILLAGE OF MITTENWALD.

In upper Bavaria, near the Tyrolean border, famous for its violin making industries, practically the entire population being engaged in making fiddles. The town was partially destroyed by fire early in December.

No concessions of any kind were made to this new little South American child wonder.

The boy has in him all the elements of the great artist. He plays with true feeling and with remarkable intelligence, with pronounced rhythmic precision and with a beautifully singing legato tone. In his rapid passages and difficult filigree work he played with extraordinary rippling clearness, never missing a note.

Claudio Arrau unquestionably can look forward to a brilliant future; he is studying here with Martin Krause, that master pedagogue, who has taught so many fine pianists. Up to a few weeks ago the child was receiving a stipend from the Chilean Government, but that unfortunately has been stopped, ostensibly because Chile is seriously financially embarrassed by the war. Times are not favorable for raising funds even for the greatest talents here now, but for a genius like this a way will be found. The concert was largely attended, all of the South American Embassies and their constituents being present, and a

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handsome sum was netted for the boy, enough to keep him and his mother for some time. Everyone was speechless with wonder at this exhibition of precocity.

FIEDLER'S BRAHMS CONCERT.

The second symphony concert of the series of four given with the Philharmonic Orchestra by Max Fiedler brought a Brahms program consisting of the "Tragic" overture, the rhapsody for contralto solo and male chorus and orchestra, a group of lieder, and the C minor symphony. Fiedler

(Center picture) PATER HARTMANN,

The celebrated Franciscan monk, who died in Munich the first week in December. He won fame as a composer, his oratorios, "St. Peter," "St. Francis," "The Last Supper," "The Death of Our Lord," "The Seven Words on the Cross," all composed during the period from 1900 to 1908, having been publicly performed with success. For a time he was a church organist at Jerusalem and Rome.



CLAUDIO ARRAU.

A wonderful new piano prodigy, who took Berlin by storm on the occasion of his debut on December 12. The boy comes from Santiago, Chile, and is only ten and a half years old.

never has been heard in Berlin to better advantage than in this program. He gave broad commanding readings of the symphony and the overture, and also revealed himself as an admirable piano accompanist in the lieder.

The soloist was Lula Mysz-Gmeiner, who is an excellent Brahms interpreter. In the rhapsody Fiedler had the assistance of the Berlin Lehrer-Gesangverein. The work was rendered impressively. I well recall the profound impression Mme. Schumann-Heink made in this rhapsody on the same stage some years ago. Berlin harbors many Brahms enthusiasts, and it was not surprising to see our largest music hall, the Philharmonie, completely filled. The proceeds of the concert were given to the Relief Fund for Musicians. As the concert proper was preceded by a

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matinee on the day before a goodly sum was netted for this worthy purpose.

SCHARWENKA IN RECITAL.

Xaver Scharwenka gave a piano recital on Saturday evening at Blüthner Hall, this being the first time that this celebrated artist has appeared in Berlin in recital for more than twenty years. It was the first time I ever have heard him in recital. During the two decades I have lived here Scharwenka has repeatedly appeared in public, but always with orchestra. Scharwenka belied his sixty-four years on Saturday. He seemed rejuvenated and played with remarkable fire and enthusiasm. Since he has retired from the conservatory he has more time to devote to solo playing and the result is very noticeable. I don't think I ever have heard him play so well technically and never with more temperament.

His program consisted of two composers only—Beethoven and Liszt, the former being represented with the three sonatas in E minor, op. 90, C sharp minor, op. 27, and F minor, op. 57 ("Appassionata"), while the Liszt numbers were the two polonaises in E major and C minor, the "Ricordanza," from the "Transcendental Etudes," and the "Mephisto" waltz. Scharwenka revealed himself a master interpreter of both Beethoven and Liszt. He received a rousing reception and in response to the loud applause contributed several encores. Blüthner Hall, which seats 1,500 people, was filled almost to the last seat.

FRANKO AND THE VIOLA.

An interesting and unusual program, in which the viola played a prominent part, was heard at Harmonium Hall, Wednesday evening, when Sam Franko, formerly of New York, gave a concert with the assistance of Arthur and Therese Schnabel, Carl Flesch and Carl Essberger. The program was as follows:

Sonata in F minor for viola and piano.....Nardini
Trio in E flat major for viola, clarinet and piano.....Mozart
Two songs, entitled Sehnsucht and Geistliches Wiegenlied, for
contralto with piano accompaniment and viola obligato.....Brahms
Symphony Concertante in E flat for violin, viola and piano.....Mozart

Sam Franko deserves a vote of thanks for reviving these practically forgotten compositions; the literature for viola is limited, and these two Mozart numbers in particular are among the most beautiful works ever written for the instrument. Franko proved to be a performer of the first rank on the much neglected viola. In the difficult Mozart "Symphony Concertante" in particular, he had an opportunity to display his skill in many directions. He revealed an appealing sympathetic tone and a sure and facile technique as well as very fine musicianship.

The Mozart trio, too, is a charming work. Very beautiful were the two Brahms songs. In the Nardini sonata Franko had the assistance of Waldemar Liachowsky, the excellent Berlin accompanist, but in all the other pieces Schnabel, that master ensemble performer, played the piano part. Essberger is one of the finest clarinetists in Berlin. The concert giver and his assistants were applauded warmly.

HESS QUARTET HEARD.

Other important chamber music concerts during the week were given by the Rosé Quartet of Vienna, the Willy Hess Quartet and the Waldemar Meyer Trio, both of Berlin. Among the local quartets, which are very numerous, the Hess now probably stands first. As a leader, Willy Hess is in the front rank, and his ability and inclination predestine him for chamber music playing. He also has very able assistants in Albert Stoessel, second violin; Richard Heber, viola, and Max Baldner, cello, all young men, but all superior performers on their instruments and excellent musicians. The artists gave a beautiful rendering of Schumann's F major quartet, op. 41.

An interesting number of their program was Max Reger's serenade for flute, violin and viola, which is not very often heard, but which is one of his most arresting works. In this, Hess had the assistance of Emil Prill, the first flutist of the Berlin Royal Orchestra. Brahms' string quintet, G minor, op. 111, in which Hjalmar von Damm played the second viola, brought the program to a close. The Hess Quartet has a large following in Berlin and the concert was well attended.

CARL MARIA ARTZ CONDUCTS.

Last season Carl Maria Artz attempted to demonstrate his abilities as a conductor in no less than four concerts with the Philharmonic Orchestra. This season also he is giving a series of concerts with the same band of musicians. While it cannot be denied that this gentleman possesses talent as a musician and a leader, it is nevertheless true that he is very deficient in routine and in circumspection. I remember how very badly he accompanied Bauer in the Schumann concerto last year, and in his first concert of this season last Thursday evening he again revealed deficiencies in this respect, for he followed the soloist in the Beethoven violin concerto most falteringly.

This soloist was Julius Thornberg, the concertmaster of the Philharmonic Orchestra. Thornberg is an admirable violinist and one of the few concertmasters who are at the

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Toledo Singer Under Friedberg Management.

Grace Renee Close, a young Toledo, Ohio, singer, who of late has made a name for herself in her home State (Ohio), has placed herself under the management of Annie Friedberg.

Miss Close is heralded as possessing a mezzo soprano voice of large range, unusual sweetness and great dramatic power. Her rich low notes are said to possess a true contralto quality, while her upper tones have the brilliancy of almost a lyric soprano, and combined with these qualities are a charming personality and grace of manner. She has captured her audiences from the start wherever she has appeared.

Miss Friedberg is arranging some recitals for Miss Close throughout the Middle West and later on she will be heard also in New York.

"A voice of remarkable volume and capable of widely varied expression," says the New York Herald, alluding to Miss Close. The New York World commends her interpretative ability as "quite remarkable." "Her voice," as



GRACE RENEE CLOSE.

serts the Cleveland Press, "is one of unusual range brilliancy and timbre," and the Toledo Times emphasizes the "appealing quality" of her voice, which "grips the heart."

Many other press comments at hand pay tribute to the charm, voice and musical ability of the singer.

Ruth McTammany's Singing Praised

John McTammany, inventor of the player piano, is in receipt of the following self-explanatory letter from F. W. Payne, manager of the International Exposition Co., Inc., N. Y., New Grand Central Palace, New York:

New York, January 11, 1915.

John McTammany,
c/o Musical Courier Company,
437 Fifth Avenue, New York City:

DEAR MR. MCTAMMANY: We wish to thank you for your kindness in arranging for the excellent service rendered by Ruth McTammany at the recent International Exposition of Inventions held at the Grand Central Palace, December 12 to 19, inclusive.

Her singing was greatly enjoyed by all exhibitors and visitors to both the Exposition of Inventions and the Exposition of Safety and Sanitation. It is not often that we have the privilege of having such a gifted singer as Miss McTammany, and trust that at some of our future expositions we may again have the pleasure of arranging through you for her appearance.

Trusting you will kindly extend to Miss McTammany our sincere thanks for the excellent co-operation she rendered, and thanking you for the many different favors granted, all of which helped us materially in making our First International Exposition of Inventions a success, I remain,
Yours very truly,
(Signed) F. W. PAYNE, Manager.

Far Rockaway Concert.

At a Far Rockaway, L. I., concert given last week for the benefit of the war sufferers the assisting soloists were May Scheider, soprano; Manolito Funes, pianist, and Charles Marsh, violinist. The audience numbered over 1,000.

A Few of Us Left.

Now and then you see an old codger who is not learning the new dances.—Louisville Courier-Journal.

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Spalding in Chamber Music.

Albert Spalding, assisted by André Benoist at the piano, gave the first of his two violin chamber music recitals at Aeolian Hall, New York, on January 14.

The program opened with a sonata in G, by John Alden Carpenter, a work which shows a strong modern tendency, especially a leaning toward the harmonic progression of the modern French school. Spalding's broad tone and fluent legato lent much attractiveness to this sonata which is pleasingly written for the violin. Following this, Spalding played Bach's suite in E major for violin unaccompanied, and of this classical work he gave a masterful reading. It demands a virtuoso and musician of very genuine acquirements to make attractive a work of this calibre, and it was felt upon this occasion that Spalding more than fulfilled all of the requirements necessary to carry out the intentions of the composer. He possesses a nobility and sonority of tone that lends itself especially well to a work of this character where there is no support from the piano. Spalding's wonderfully pure intonation also was especially worthy of notice.

The artist next played a group consisting of two Schumann romances and a "Rondo Brillant" of Schubert. The two Schumann works gave the critic an opportunity to judge the player as an interpreter of the romantic German school, and one is almost impelled to say that he is nowhere more entirely in his element than in this particular character of music. He plays it with a warmth, largeness and depth of feeling that is delightful, and his interpretation of these two pieces was as dignified and unaffected as it should be. The Schubert rondo afforded the player an unusual opportunity to display his versatility, and he brought out the many light touches and the gayety of the work throughout with exceptional surety.

The last group on this excellent program consisted of César Franck's "Andantino Quietoso," Paganini's caprice No. XXIV, arranged by Spalding, and two compositions by the violinist himself, these being his "Scherzo Giocoso" and "Berceuse." These proved beyond question that Spalding is a genuine composer, that he not only possesses a thorough, technical acquirement in this field, but is gifted also with useful and attractive ideas.

Both the "Scherzo" and "Berceuse" are valuable additions to the literature of violin music.

This recital was attended by a large audience and was received with much enthusiasm, proving that Spalding did a wise and appropriate thing when he resolved to leave the beaten track of the conventional recital and present to his admirers a high class program of chamber music played in lofty and comprehensive style.

Mabel Garrison in "Les Huguenots."

Mabel Garrison, the young American soprano, recently made a distinct hit in "Les Huguenots" at the Metropolitan, in the role of Urbain, the page, and some of the extremely favorable press comments she received were the following:

"Miss Garrison disclosed a voice of warmth and lovely quality. It is evident that in this young soprano the Metropolitan has a singer of considerable promise."—Tribune.

"A lovely soprano voice."—World.

"Miss Garrison did some highly praiseworthy singing."—Times.

"She made a most favorable and creditable debut. Her presence was eager and lively, her voice fresh and well produced, while her manipulation of the technicalities of the song which is in the nature of a show piece, was disciplined and adroit."—Telegraph.

"She has a voice of much dainty beauty. It was a distinct success."—Evening Journal.

"She delivered her one big aria with fine effect."—Evening Mail.

"Mabel Garrison won a sensational success with the audience."—Evening Post.

"Her page was graceful, ingratiating, and she sang the coloratura charmingly with a voice of delicate and unusual quality."—Staats Zeitung.

"A delightful surprise to eye and ear was Mabel Garrison's charming Urbain."—Evening World.

"Mabel Garrison won new laurels easily."—Telegram.

"She was applauded rapturously. She has real charm and a lovely voice."—Globe.

"Charmingly she sang the part of the page and won the favor of the audience."—Press.

"She sang her music very well."—Sun.

"She is a deserving and excellent singer."—Herald.

Philharmonic Concerts.

The Philharmonic Society will present as soloist at its concerts on Thursday evening and Friday afternoon, January 21 and 22, at Carnegie Hall, the violinist Fritz Kreisler. He will play the Beethoven concerto with his own cadenza. The program will be entirely devoted to Beethoven, the orchestral numbers being the overture "Dedication of the House," and the fifth symphony.

Boston, Dec. 20, 1914.

Mason & Hamlin Co.,

Gentlemen:—

As one of a committee of the Musicians Mutual Relief Society, of Boston, appointed to purchase a piano for Convention Hall, in our new Building, and as President of the Society, I want to say that after carefully considering and personally examining various instruments, the committee unanimously decided in favor of the Mason & Hamlin, which as you know, we have purchased for this purpose.

It is now some weeks since the piano has been in use in our Hall and we all feel that our decision was wise and fortunate. The piano is remarkable for its resonance, beautiful musical quality of tone, for its singing capacity, for its depth, and for its exquisitely sensitive action.

In selecting the Mason & Hamlin as the official piano of the Musicians Mutual Relief Society you may imagine we used care and deliberation. We were convinced by our examination of instruments that the Mason & Hamlin today represents the highest point of attainment on the part of piano makers; while to the musician it offers and makes possible means which have until its advent been impossible.

With hearty congratulations to you on the production of the splendid product, I am,

Very truly yours,

(Signed) W. C. Mackinlay,
President of the
Musicians Mutual
Relief Society.

THE MANAGERS' FORUM.

Music Clubs—Their Power to Create and Destroy.

Those who come into direct touch with the pillars of the various music clubs and kindred institutions must be strongly impressed with the words of the sage: "Every institution is the lengthened shadow of one man." In this particular instance the adage refers to the fine spirited women who guide their ships, strong and frail, over numberless shallow and dangerous places.

It would be very interesting to note what authentic statistics would show on the chart of Failure and Success.

It is hardly necessary to point out of what great importance this matter is to local concert managers and artists' representatives all over the country.

The music club is the first manifestation of concerted action toward higher musical development in our small as well as large cities. In the average city of 15,000 to 50,000 the music club solves or bungles the musical problem of the community. The artists and managers depend almost entirely on them for their salvation.

When you consider that the members in many of these young clubs are recruited from women whose social aspirations supersede their longing to serve the cause of the muse and their respective communities, it can easily be understood why such great numbers of these music clubs disband after a short and shaky career.

Facts and dates at hand point to the conclusion that while the disbanded clubs claim a sad indifference shown by their respective communities, and truly such may be the case to some extent, the cause of disintegration may be traced to deeper roots.

To classify these causes definitely is somewhat impossible, for in almost every instance peculiar local conditions had strong bearing on the ultimate result, but it will be safe to quote:

- Managerial bunglings;
- Petty internal strife;
- Limited membership,
- and various minor causes.

It is not the aim of the Managers' Forum to give lessons in founding or managing music clubs, for the music clubs federation is fully capable of guiding its flock, but it will undoubtedly be of good service to the cause of musical culture and every co-worker to devote a bit of time in studying the causes that prove the undoing of so many institutions which with the aid of experienced hands and a bit of commercial wisdom might have succeeded in doing splendid work, not only for their own communities, but in proportion also, for the musical cause of America.

Managerial Bunglings.

Often it is the old story of stretching your feet further than your covers reach. When the younger clubs in small cities realize that they have no right to jeopardize the existence of their organization by engaging a "four-figured" artist (unless their guarantee is on hand safe and sound); when they lose the foolish notion that their equipment for musical culture will be gauged by the amount of money they have spent for a concert or two; then, indeed, we shall have done away with some of the managerial bungling of our over-ambitious small music clubs.

Each new music club out to be presented with a warning in the following tenor:

- The best of concerts are so short. . . .
- The music season is so long.
- And your work, remember, is endless.

If the chairmen of the entertainment committees would display the same wisdom that has made the American woman famous in her fine sense of proportion in arranging a menu, it may be said without hesitation that it would insure a healthier musical diet for our small city music lovers, incidentally saving many a treasury from short-circuiting.

The manager who is a strong believer in the "tomorrow" besides his "today" will no doubt endorse these lines, and those who do not warn the young small city music club of the grave danger it runs in "plunging" at the very beginning of the clubs' activities, but on the contrary build air-castles for the naive music lovers, certainly deserve the strong censure that has become the universal sentiment when commenting on average managerial methods.

Petty Internal Strifes.

The genius who will invent a safety appliance to prevent internal strife, will justly earn the title and honors of a modern savior of the musical cause.

As it is, with no remedy close at hand (except the excuse of ages, human nature) we can but note the results of internal strife. Almost without exception it leads

to total annihilation of the club, or else "a split" into two or more warring camps. Woe to the manager who in his lamb-like innocence steps into this bee-hive.

We all have been there. You tell Mrs. X that you have just had the pleasure of speaking to Mrs. Y., whom you were told was a great worker for the cause. The welcome smile of Mrs. X vanisheth never to return to full bloom. If you have developed an acute managerial instinct you know that it is time to pray. The managerial technic it will require to wriggle out of such a mess is not to be sniffed at by any Sevcik or Leschetitzky disciple.

It is one of the first and most important lessons in managerial art, to try to extricate oneself from such a tangle. The words "tact" and "diplomacy" lose their significance on such occasions and a much higher form of "study in human nature" must be adhered to in accomplishing the feat.

It is a peculiar situation for even if you should win, in the long run it will mean loss. You may succeed in booking your artist with Mrs. X's club, thereby forfeiting your chance of ever dealing with Mrs. Y's club, which is a very poor consolation for a manager who believes in a "tomorrow."

And so it comes to pass that the imp of trouble who caused the internal strife by striking some ultra modern chords on the scales of "human nature" will make Mr. Manager pay his toll, like those music lovers who look to their respective music clubs to insure their musical salvation.

Limited Membership.

Has it ever occurred to the women who are responsible for the introduction of this new fad in our music club

activities, how contradictory the spirit of "Limited Membership" proves to the noble, unselfish and municipal work that the music clubs throughout the country are called upon to perform?

Allow me to admit frankly that personally I had hardly given much thought to the significance of "Limited Membership" till the vast importance of it was pointed out to me by a far-sighted club woman in a small city of Kansas.

Looking aside from the total lack of democracy which makes such exclusive "hot houses" possible, its power for good in cultivating keener public appreciation for good music is next to nil. Such clubs hold a right to existence not through their functions in behalf of the cause of musical art but only as social functions pure and simple.

The president of one of these clubs unconsciously has disclosed the pitiful shallowness of such institutions, and it all came about in her telling "how tired" the music lovers of the city (how about those who could not become members?) were of losing money on high-priced musical attractions.

On asking what method they employed in selling tickets for these concerts (destined for the select few in a city of 12,000) I was given the following information: "We divide our tickets among our small membership and collect the money for them at once. The concerts we have had up to now have cost each member \$10 to \$15, for they could not sell the tickets."

After a bit of tracing it proved that these members were most of them wealthy and never took much pains to sell their tickets, but used them to invite some of their friends who were not fortunate enough to belong to the holy association—the music club with limited membership.

In great music centers there may be a good excuse for their existence, but in small cities where all forces must unite in order to make a telling success of the music club's work, in such cities the music club with limited membership is a menace to the good of the cause for more reasons than one.

NEMO.

(Comments invited.)

MINNEAPOLIS CONCERTS.

Recitals and Orchestral Doings of the Week—A Remarkable Boys' Band.

Minneapolis, January 15, 1915.

Cornelius VanVliet, cellist, gave a recital before the Thursday Musical Club on January 7, this being the regular bi-monthly program. This is the second of the artist series and it was a great success. Mr. VanVliet was in his very best form. The third of Bach's six sonatas or suites for cello alone was given for the first time here and is seldom heard anywhere. Mr. VanVliet's playing is clean and full of virility and his conception of Bach is broad. Beethoven's second set of variations on a "Magic Flute" theme and the seven on "Bei Maennern, welche Liebe fuehlen" were a rare treat. A Chopin scherzo and largo were played splendidly and the two movements from Schumann's "Stuecke im Volkston" could not be improved upon. Four old dances by Millandre, Mozart, Mehul and Dussek were quaint and dignified and Mr. VanVliet played them just as they should be played. Two tiny bits from MacDowell and Neruda finished a delightful program. Eloise Shryock played the exacting accompaniments in a musicianly and sympathetic manner.

MINNEAPOLIS BOYS' BAND.

The Minneapolis Boys' Band gave a benefit concert at the Auditorium on the evening of January 13. This is a wonderful organization of which any Minneapolitan may justly be proud. There are seventy-five boys in the band and they can play. C. C. Heinzenman is the director, as he was also of the Journal Band organized a number of years ago. The young men from that band are mostly members of the union and many of them earn their living with their music, learned from Mr. Heinzenman. No better brass players can be found anywhere. They know their instruments and their transpositions, and there are not many players twenty years old who can be depended upon as these players can.

The present band is a civic one, and at this concert Governor Hammond, Judge Waite and Mrs. T. G. Winter (president of the Woman's Club) spoke. The boys played a program comprising marches and overtures, and were heartily received by the audience. The assisting artists were Alma Johnson-Porteous, contralto; Kathleen Hart-Bibb, soprano (representative of the Vannini School for Voice); Mrs. Frederick Snyder, of St. Paul, founder; Stanley R. Avery, organist, and the Elks' Glee Club.

ORCHESTRAL POP CONCERT.

Schubert's "Unfinished Symphony" was the item of chief interest at the popular concert given at the Auditorium, January 10, by the Minneapolis Symphony Orchestra. Conductor Emil Oberhoffer has never given a more musical performance. Goldmark has given to us a splendid con-

cert number in his op. 45 scherzo, and one feels deep regret at his death. Emil Oberhoffer's opulent orchestration of Liszt's "Liebestraum" was played for the first time, and the audience was so enthused that the orchestra was forced to repeat it in full. Mendelssohn's "War March of the Priests" opened this beautiful program, and Beethoven's fourth overture to his own opera, "Fidelio," followed. This was played for the first time at a popular concert. Strauss' waltz, "On the Beautiful Blue Danube," closed the afternoon's orchestra offerings.

Eleanor Spencer, the fine American pianist, was the soloist of the day, and she played Liszt's E flat major concerto in an artistic and musicianly manner, revealing ample technic and marked individuality. For her encore, which she richly deserved, she played a Leschetitzky arrangement of a quaint sonata by Scarlatti.

YOUNG PEOPLE'S CONCERT.

At each Young People's concert given by the Minneapolis Symphony Orchestra, Conductor Emil Oberhoffer makes his introductory talks so interesting that one is anxious for the next concert. The "War March of the Priests," from Mendelssohn's "Athalia," opened the program, and one could plainly feel the influence of the wicked queen, who hoped to establish the cult of Baal and exterminate the house of David. Then Mr. Oberhoffer gave the outlines of the story of Phedra and her love for her stepson and her remorse after causing his death, and explained the main themes in Massenet's incidental music to the Racine tragedy. The "Phedra" overture was thus made very interesting. The cello as played by Cornelius VanVliet and the flute by Leonardo de Lorenzo were given full sway in this composition and were beautiful. A lucid story was given of Prometheus' life and Beethoven's overture, "Prometheus," was played. Saint-Saens' "Omphale's Spinning Wheel" was explained and splendidly played. Sibelius' "The Swan of Tuonela" was explained by Mr. Oberhoffer in this manner—the muted strings give the effect of weirdness encircling the mythical bird that is confined to the river of oblivion in the Finnish Kallavala epic. The swan themes are given to the English horn and cello, and in this as well as at all times, Mr. VanVliet made the cello obey his will, and the horn was handled in a masterly way by Gustav Boehle. Victor Herbert's orchestration of Nevin's "Narcissus" followed, and Massenet's suite, "Les Erinnyes," portrayed the lament of Electra at the tragic death of her brother, Orestes. Mr. VanVliet was again entrusted with a charming solo and the rich sonorous tones of the solo violinist, Richard Czerwonky, rang out clear and sweet. Mr. Oberhoffer analyzed the main themes of "Phaeton," as set by Saint-Saens—the prancing of the steeds of the sun chariot, the triumphant song of the god-begotten hero, the awakening of the earth in the morning, and how the world was saved from fire by the thunderbolt of Jupiter—each theme was clear and plain when the tone poem was played in a spirited manner.

RUTH ANDERSON.

Gluck with Philharmonic.

At the sixth pair of regular subscription concerts of the Philharmonic Society of New York, given at Carnegie Hall on Thursday evening and Friday afternoon, January 14 and 15, Alma Gluck was the soloist and the orchestra numbers were Dvorák's "Nature" overture, Brahms' fourth symphony, Liszt's symphonic poem, "Tasso," and the "Carnaval Romain" overture of Berlioz. Both of these concerts were notable artistic achievements, and that the public recognized them as such was made manifest by the prolonged and enthusiastic applause.

Alma Gluck sang the aria of Donna Anna from "Don Giovanni," Mozart, in Italian; "Peasant Song," Rachmaninoff, in Russian; "Chanson Indoue," Rimsky-Korsakoff, in French, and "Shepherd Loh," Rimsky-Korsakoff, in English, and proved the thoroughness of her studies by a perfect enunciation of each of these several languages.

Miss Gluck possesses a certain indefinable charm of manner due, no doubt, to her genuinely refined musicianship and to her youthfulness, freshness and enthusiasm, but it is, above all else, the exquisite loveliness of her voice, its delicious warmth of color and velvety beauty, the perfection of her method and the excellence of her interpretations, that entitle her to a place of high distinction among the artists of today.

In the Mozart aria Miss Gluck infused into her interpretation all of that purity and simplicity of the classic style which the music demands. The work was executed with perfect artistic finish in the emission and phrasing, and in it the luscious quality and clarity of the high notes were especially noticeable. The coloratura passages at the close were done with lightness and fluency and with a completely charming absence of effort.

The three shorter compositions from the Russian given as a final group were well selected for variety of sentiment and rhythm, and the robust uncouthness of the "Peasant Song" was well contrasted with the Oriental languor and melancholy of the "Chanson Indoue" and the lightness of the "Shepherd Loh."

It is unnecessary to speak of Alma Gluck's success. She was greeted with prolonged applause and was the recipient of an ovation at the end of her last song.

The Philharmonic distinguished itself especially by its playing of the Brahms symphony, bringing out with unusual verity the many beautiful orchestral effects, especially the deep sonority of the strings. The orchestra played the Dvorák overture compellingly and exuberantly and gave brilliantly eloquent renditions also of "Tasso" and the "Carnaval Romain." The audience rewarded the Philharmonic with an ovation.

Henry Parsons' Song Program.

A song recital is announced by Henry Parsons, tenor, of the Teatro Rossini, Venice, at the Little Theatre, New York, January 26. Mr. Parsons is an Englishman, who has had brilliant success abroad, both in opera and concert. He has migrated to America on account of the war, but will probably make his home here.

His program follows:

Se tu della mia morte..... Scarlatti
Star Vicino..... Salvatore Rosa
Amarilli..... Cascini
Voce tra i campi..... De Léva
Primavera..... Tirindelli

VIDA Llewellyn CONCERT PIANIST



Director Kaden presented another artist in Vida Llewellyn, a master at the piano. She played Hugo Kaud's concerto for piano and orchestra and proved herself an artist possessed of almost masculine power and temperament, as well as of excellent technique. —Salzburger Zeitung, June 20, 1914.

The pianist's strength lies in her conveying of musical intent with good workmanship. —Brooklyn Eagle, Nov. 15, 1914.

Finesse in tone, coloring, fleet fingers, a command of the higher literature of the piano and a liking for new and untried pieces distinguished the piano recital which Vida Llewellyn presented at Fine Arts Theatre yesterday afternoon. —Chicago Examiner, Nov. 23, 1914.

Concert Direction M. H. Hanson, 437 Fifth Ave., N. Y.

Liebesbotschaft..... Schubert
Die Stadt..... Schubert
Im Kahne..... Grieg
Zueignung..... Strauss
Song Cycle, "A Lover's Moods" (Sixteenth Century)..... C. A. Lidgley
Notturmo..... Cotogni
Perche?..... Sgambati
Fior di siepe..... Sgambati
Voi siete L'alba..... De Léva
Mattinata..... Leoncavallo

Beatrice Harrison to Concertize in America.

Beatrice Harrison, the violoncellist, who made her American debut last season at one of the concerts of the New York Philharmonic Society in New York, and whose return to this country was announced in last week's issue of the MUSICAL COURIER, will concertize here again this season.

Miss Harrison has achieved distinction in the leading cities of Europe, and although hardly out of her teens she is among the leading artists of the day. Berlin, Dres-



BEATRICE HARRISON.

den, London, Petrograd, Hamburg, Leipsic, Vienna and many other cities have accorded this cellist enthusiastic praise.

Beatrice Harrison is an unusually gifted young woman and an artist of distinction.

Tribute to Loretta del Vallé.

Loretta del Vallé, the soprano, received the letter reprinted below in appreciation of her singing for the Children's Court Committee of the Association of Catholic Charities at its concert given at Hotel Plaza, New York, on January 11. Reference to Mme. del Vallé's success will be found in another part of this paper:

450 WEST END AVENUE,

January 12, 1915.

MY DEAR MME. DEL VALLÉ—I am writing on behalf of our committee to thank you for the wonderful services you rendered our charity last night.

Your exquisite voice, with its charm, sympathy, and absolutely perfect artistic finish, was indeed the first upon which our concert swung to such great success.

If I may be permitted to say so, your own lovely personality, your extremely beautiful stage presence were also great factors in the artistic whole.

We thank you most sincerely in the name of our poor little court waifs, into whose gray lives we are trying to bring a little joy. I think there is nothing more magnificent than the kindly graciousness of a big hearted artist like yourself.

Again all our thanks and gratitude.

Very sincerely,

MARGARET H. ARMSTRONG.

Children's Court Committee,
Association Catholic Charities.

Miller-Hamlin Joint Recital.

Christine Miller, contralto, and George Hamlin, tenor, will give a joint recital in Aeolian Hall, New York, Tuesday afternoon, February 16.

Ganz Plays for Southern Club.

Memphis, Tenn., January 11, 1915.

Rudolph Ganz, the Swiss pianist, who appeared Saturday afternoon at the Goodwyn Institute, under the auspices of the Beethoven Club, won a signal triumph that has established him firmly in the favor of all music loving Memphians. Mr. Ganz played a number of the less frequently heard works of Bach, Haydn and others, and it was a special delight to hear the lesser known works. His own compositions were thoroughly enjoyed, and showed him to be a composer of note as well as pianist. Should Mr. Ganz come to Memphis again we feel safe in predicting that a crowded house would greet him.

NOTES.

The Musical Culture class was much enjoyed last Wednesday, when Mrs. Graham gave an instructive talk on "Boheme," illustrated by stereopticon views and Victrola records.

Much interest is being shown in the rehearsals for a joint recital to be given soon by the Memphis Glee Club and Ladies' Glee Club for the benefit of the Red Cross Society. J. V. B. D.

Von Ende Pupils Play.

At the fourth meeting of the "Life as a Fine Art" Club, Mildred Manley Easton, president, January 13, at Hotel Astor, New York, some artist pupils of Herwegh von Ende appeared. They played pieces by Gilder and Brahms so well that the audience brought them to the platform again, when they played as encore "To a Wild Rose," arranged by the second violinist, Alexander McCready. The other young artists were Bessie Riesberg, first violin; Irene Russell, cellist, and Cora Russell, piano.

Singing Teachers Elect Officers.

At the annual meeting of the National Association of Teachers of Singing held January 12, the following officers were elected: President, Walter L. Bogert, vice-presidents, Gardner Lamson, Adele Lacie Baldwin, H. W. Greene; treasurer, William Hirschmann; secretary, Clara Kalicher.

MARK HAMBOURG

The distinguished Russian Pianist, after an absence of six years, will give his first New York Recital in Aeolian Hall, Tuesday Evening, February 2, 1915



A FEW RECENT PRESS NOTICES OF MARK HAMBOURG
LONDON, Eng. "REFEREE"—May 3, 1914.

MARK HAMBOURG played with an artistic control that set forth his great command of the keyboard, and artistic perception in a manner that excited THE HIGHEST ESTEEM FOR THE PLAYER, and impressed the FULL FORCE OF THE MUSIC. The Cantabile passages were MOST BEAUTIFULLY PLAYED, and the strenuous sections given with SPLENDID VIRILITY.

LONDON, Eng. "DAILY TELEGRAPH"—May 3, 1914.

The performance of the Tchaikowsky Concerto was certainly very brilliant and very big.

LONDON "MUSICAL STANDARD"—May, 1914.

The SUPERB VITALITY of his playing extracted every ounce of emotionalism from the Tchaikowsky Concerto. It was not only an AMAZING TECHNICAL TOUR-DE-FORCE; IT THROBbed WITH LIFE.

BUCHAREST, 1914. "LA POLITIQUE"

His playing is of incomprehensible facility, his fingers dart about the keyboard with a contempt for its difficulties, which permit him to concentrate all his attention to the interpretation of the works he is performing. He is ABSOLUTE MASTER of the pianoforte, making it render everything FROM THE MOST DELICATE SOUNDS TO THE HIGHEST TRANSPORTS OF EMOTION.

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LOS ANGELES HAPPENINGS.

1110 W. Washington Street.
Los Angeles, Cal., January 2, 1915.

The holiday weeks have been given over to the festivities of a domestic and social nature and have been very quiet musically. Last Sunday, December 27, the Lebegott Orchestra gave a program which presented several features of interest. It introduced a new pianist, Sybella Clayton Bassett, who made a fine impression in Tschai-kowsky's piano concerto in C. She proved herself an artist to be reckoned with and we hope to hear from her often. She replied to insistent applause by playing an Oriental dance of Roy Lamont Smith's which proved attractive and created much enthusiasm.

Another number of interest was the andante sostenuto from Fannie Dillon's orchestral suite, op. 26. This is the second movement of the suite and describes an evening scene in a village of the Italian Alps. This created spontaneous applause to which Miss Dillon was obliged to respond by a bow. Mr. Lebegott gave the number a beautiful interpretation. Lucia Mullieri, the harpist, was obliged to respond to an encore and her numbers gave great pleasure. Mr. Lebegott deserves credit for the quality of these concerts, which he secures on one rehearsal a week. He is a born conductor and his work always bears the impress of much vitality and temperament.

MOLLY BYERLY WILSON RETURNS.

After an absence of more than seven years, spent in study and travel in Europe, Molly Byerly Wilson, for-



MOLLY BYERLY WILSON,
The Los Angeles contralto, who will soon be heard in recital after several years study in Europe.

merly a well-known member of Los Angeles musical circles, returned to Southern California in time to spend the Christmas holidays at home with her family. Miss Wilson has devoted her long residence abroad chiefly to the cultivation of her rich contralto voice, spending the first three years with Mrs. Carl Alves in Leipsic, and completing her work in Berlin with Egon Söhnlin.

Critics abroad have been enthusiastic in their praise of Miss Wilson's voice, which is described as a contralto of exceptional beauty and volume with a wide range and great dramatic feeling. Miss Wilson speaks German fluently and has a rare love for the German Lied, but she also is fitted for oratorio work as well as for opera. Indeed she was to have filled her first operatic contract in Germany this year but owing to the war, found it necessary to change her plans. Miss Wilson's first appearance here will be made very shortly in recital, and the event looked forward to with a great deal of interest.

Prior to her work abroad, Miss Wilson was an earnest student with prominent Los Angeles teachers and was a successful church soloist. The program for her recital will include operatic selections and German Lieder, but will be mostly composed of songs in English with a group by local composers. Beyond a doubt, this recital will prove an artistic treat.

NOTES.

May MacDonald Hope furnished the informal program for Mrs. Catherwood's musicale and reception, December 28. Mrs. Hope is especially gifted, being not only a fine pianist but an excellent vocalist. She accompanies herself in her songs, which are given inimitably. Mrs. Hope's


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work in both lines is marked by a rare individuality and originality and she afforded great pleasure to Mrs. Catherwood's guests. Mrs. Hope recently returned from her second trip abroad where she was studying with Mme. Carreño, whose piano pupil she is. While in Berlin, she studied voice with Fraulein Shoen-Rene. She has been doing much public work since her return and is very successful.

Another very interesting and unexpected pleasure was the recounting by Paul Ogilvie of his experiences abroad this summer where on August 1, he was arrested in France as a German spy, and had a very narrow escape. All of which he tells in a most delightful fashion. His mother, Mrs. James Ogilvie, entertained a few of the musicians at tea on Sunday afternoon in honor of her son. Mrs. Ogilvie is one of the established and successful teachers of piano in Los Angeles.

JANE CATHERWOOD.

Cecil Fanning, "Le Chanteur."

"Le Chanteur, portrait bust of Cecil Fanning, the singer-poet of Ohio, by M. E. Cook," is the legend attached to the pedestal of the bust of Cecil Fanning which will be placed in the Ohio Building at the Pan-American Exhibition. This is one of the twenty-six works of art which have been chosen to represent Ohio artists at the great California Fair, and in this really remarkable piece of work is the happy combination of sculpture, poetry and music.

Mr. Fanning and Mr. Turpin have been very busy since Christmas, having given three presentations of their song-play, "Irish Love," and several song recitals. At both Chicago and Detroit, "Irish Love" met with such marked



"LE CHANTEUR," PORTRAIT BUST OF CECIL FANNING.

success that return dates were immediately taken under consideration. Next week Messrs. Fanning and Turpin will be filling engagements in New York state.

A Busy January for Frances Ingram.

Frances Ingram, the contralto, began the new year with an extremely busy month of recitals. She started from the ice swept beaches of Lake Michigan and the end of the month will find her basking in the balmy breezes of the Gulf of Mexico. Her January dates are as follows:

January 12—St. Joseph, Mo.
January 13—Wichita, Kan.
January 16—Austin, Texas.
January 18—Dallas, Texas.
January 19—Ft. Worth, Texas.
January 21—Waco, Texas.
January 22—Marshall, Texas.
January 25—Corpus Christi, Texas.
January 27—Galveston, Texas.

Gabrilowitsch Program.

At his recital in Aeolian Hall, Tuesday afternoon, January 26, Ossip Gabrilowitsch will play, among other numbers, the Mozart variations in F major, the Beethoven "Sonata Pathétique," the Schumann "Symphonic Variations" and the Faure "Romance sans paroles." Other interesting features will include Smetana's "By the Sea," two of Grainger's British folk music settings, and a Chopin group.

Another invasion of cubist paintings from abroad is threatened just at the moment that the weakness of the national defenses is being proclaimed by indiscreet patriots. —New York World.

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No. 1817

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THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Perhaps Schönberg is writing in musical code so as to escape the critical censors.

As exclusively announced in the MUSICAL COURIER last week, Mme. Calvé will open a vaudeville engagement at the Palace Theatre beginning next Monday. She is to sing "Carmen" numbers (in costume) and other selections.

Among the prominent musical dead of 1914 were Lillian Nordica, Raoul Pugno, Putnam Griswold, Emil Liebling, Emil Fischer, Ernest von Schuch, Pol Plançon, Edward Mollenhauer, Ludwig Englander, Albert Magnard, Gabriel Dupont, Frank King Clark, Annette Essipoff, Charles De Beriot, Jean Baptiste Faure, Anatole Liadow, Ernst von Lengyel, Giovanni Sgambati, etc.

The young pianist who is giving a series of six piano recitals here on six successive days, probably is establishing an endurance record for New York, but will demonstrate nothing else unless he plays well. Artistically the recitals on successive days have no more value than if they were given weeks apart. A pianist like Godowsky, for instance, could give a daily recital for two weeks, without playing any one number twice.

If all reports be true, the Century Opera Company, which cancelled its eight weeks' season after six weeks' duration, had, however, to pay the Chicago Grand Opera Company management for the eight weeks' rental of the Auditorium Theatre. It is said on good authority that the Chicago Opera Company charged the Century Opera Company the same rental which the former has to pay for the possession of the Auditorium Theatre.

At the Metropolitan on Friday evening, January 22, Giordano's new opera, "Madame Sans-Gêne," will have its "world's premiere," as the dailies put it, which means that the work is to be heard on that occasion for the first time on any stage. Pasquale Amato is to be Napoleon, and in spite of the fact that Verdi is reputed to have scoffed at the idea of the great Corsican as a singing figure in opera, interesting developments may be awaited with certainty. Other historical personages have been used successfully as operatic characters by librettists, so why not Napoleon? It is to be doubted whether Verdi ever made the rather stupid remark attributed to him, for he was not in the habit of saying stupid things about opera.

The Panama-California Exposition at San Diego opened recently, with evidences of large success. There were 60,000 in attendance on the opening day, about 35,000 on the second, and now it is running from 12,000 to 14,000 daily. About 20,000 of "the best people from Los Angeles were down for the opening day," says a reliable report. At the banquet, many of the leading men of California and the United States were present, including Governor Johnson, Secretary of the Treasury McAdoo and his wife, from Washington, and many of the notables from Los Angeles. L. E. Behymer, the west coast manager, was a guest of honor. The organ and music pavilion, which is the gift of John D. and A. B. Spreckels, is one of the most attractive features. The pavilion is built in semi-circular form, with the organ in the center, so that the audience will sit outdoors, and the building will act as a sort of sound board, keeping the sound, to some extent, enclosed in the circular space within the wings of the building. There is a chorus conducted by Willebald Lehmann. The San Diego Symphony Orchestra is under the direction of Chesley Mills, and Dr. Stewart, of San Francisco, is the organist of the new organ. Much of the credit for the success of the musical undertaking is due to Gertrude Gilbert, president of the Amphion Club, of San Diego, and chairman of the musical committee of the exposition. L. E. Behymer is acting in an

advisory position in the matter of artists to be engaged and music to be given. The exposition buildings are carried out in mission architecture and cover about 150 acres of the garden spot of the world.

Reger's D minor quartet, to be done in New York soon by the Flonzaley organization, takes nearly two hours to play. No chamber music work by Haydn, Beethoven, Mozart, Brahms, Schubert, or Schumann is of such great length. Has Reger more to say than the others, or does it simply take him longer to say it?

Owing to a nervous breakdown Mme. Schumann-Heink has temporarily cancelled all her engagements and gone to California for a rest. Just after her concert in Galesburg, Ill., on January 6, the famous contralto felt indisposed, and upon reaching St. Louis she developed an attack of bronchial pneumonia. Her indisposition was aggravated by the fact that some of her relatives are at present actively engaged in the war in Europe, and the consequent anxiety has been weighing heavily upon Mme. Schumann-Heink. It is hoped by her thousands of admirers interested in her speedy convalescence that the diva will emerge from her illness with her genial spirits undiminished and her marvelous vocal powers unimpaired.

Some one on the Boston Transcript a few weeks ago, while discoursing about fashions for 1915 on the matinee concert stage says that "for women singers, muffs are all the fashion, and that with men singers, virtuosi and conductors, the morning coat still prevails over the ancient and honorable frock coat of a few seasons past." However, conductors still rap on the music stand for order, they face their players while directing, and end symphonies at their conclusion (except the "Unfinished" by Schubert). Men singers and virtuosi, when appearing with orchestra, continue to perform the same work which the orchestra is accompanying at that instant, and also as of yore, they do not stuff the bottoms of their trousers into the tops of their boots. Therefore the musical styles for men singers, virtuosi and conductors cannot be said to be changing much as the ages spin around.

From the American manager of Harold Bauer, the MUSICAL COURIER is in receipt of the attached letter: "In view of the fact that Harold Bauer gave fourteen recitals in Melbourne and an equal number in Sydney, in addition to appearances in Adelaide and other cities, it seems hardly fair to characterize his Australasian tour as 'a disaster,' as you did in your issue of January 13. The tour was certainly not what should have been for an artist of Mr. Bauer's international reputation, for the reasons which are amply set forth by the Australian paper in which his interview appeared. On the other hand, there is no doubt whatever that Mr. Bauer attracted in every city all the real music lovers, as the number of his concerts fully testifies." The writer of the letter no doubt is kindly in his intention, but he seems to misunderstand the tenor and purport of the MUSICAL COURIER editorial, which was a defense of Harold Bauer and no reflection on him as an artist or as an attraction commercially regarded. The MUSICAL COURIER was merely quoting remarks from an interview authorized by Mr. Bauer in the Sydney and Melbourne Theatre Magazine. He is authority for the statement that the Australian public does not patronize good concerts liberally. Assuredly if such a well known player as Mr. Bauer finds cause to be dissatisfied with the attendance at his concerts, that is a dire musical "disaster" and reflects heinously on Australia. The word disaster, as we used it, signifies a calamity. We consider the Australian happening to be such, and endorse Mr. Bauer's severe strictures on the indifferent attitude of that country toward dignified musical matters.

WHAT THE JURY THINKS.

"EURYANTHE," DECEMBER 29, 1914.

Evening World.

It may not be said that occupants of the boxes or of the orchestra stalls showed any marked liking for, or enjoyment of, the revived work.

Evening Post.

Fashionable Monday audiences are supposed to be less interested in serious art than those of the other subscription days, but last night's audience, a very large one, followed the play and the music with deep interest, and the singers were frequently and cordially applauded.

World.

The discriminating applause indicated that this opera, with its antique flavor, has made an appeal to modern opera-goers.

Herald.

Mme. Ober sang Eglantine with dramatic intensity.

Herald.

Of the Adolar of Sembach little can be said in dispraise.

Herald.

Mr. Weil was a satisfying Lysiart.

"THE MESSIAH," DECEMBER 29.

Times.

Miss Hinkle's beautiful voice and thoroughly artistic style are familiar to concertgoers in New York, and were admirably employed in the soprano part.

Evening Mail.

Frederic Martin is the ideal bass. . . . Yesterday he made much of the dramatic possibilities of "Why Do the Nations," and in all his solos showed a beautiful smoothness of phrasing.

"PARSIFAL," JANUARY 1.

Times.

The performance had the qualities of recent "Parsifal" performances at the Metropolitan, which is tantamount to saying it was a fine one.

Press.

Giulio Gatti-Casazza's operatic forces did not accomplish results quite as finished, nor enter into the spirit of the work quite as completely as on certain occasions in the past.

Times.

Much might be said as to the historical accuracy of this wig (Caruso's); as to whether it should appear contemporaneously with the wigs of pig tail fashion, worn by the other male characters.

Press.

Polacco kept his forces in perfect command, and was careful to prevent

have been more charitable to the vocalists.

Sun.

Caruso added one new feature to his Des Grieux. It was a wig, a wonderful blond forest of curls.

Press.

Margarete Matzenauer had no little difficulty in scaling the tonal heights of the second act.

World.

Although the interpretation of this wonderful work did not reach the high artistic plane that characterized the one given on Thanksgiving Day. . . .

"LES HUGUENOTS," DECEMBER 31.

Globe.

It has never been my lot to hear Mr. Caruso sing in such bad vocal condition as he did last night.

Evening World.

Caruso showed something of hoarseness.

Evening Journal.

Frieda Hempel's coloratura was not always clean and perhaps never brilliant.

Times.

Mabel Garrison . . . a small style, timid personality.

"BOHEME," JANUARY 8.

Globe.

The Metropolitan was crowded.

Globe.

Mme. Alda's voice has never sounded more beautiful than it did last night.

Evening World.

Frances Alda, not in the best of voice. . . .

NEW YORK SYMPHONY CONCERT, JANUARY 8.

Press.

It would be useless to deny that Josef Hofmann failed to inject vitality and sustained interest into the music (Chopin's E minor concerto) that has been unable to withstand the gnawing tooth of time.

the swelling orchestral climaxes from overshadowing the voices of the singers. Seldom, indeed, has the conductor exhibited his powers to better advantage.

Press.

The crowd was much affected by his new wig of opulent grey locks.

Staats-Zeitung.

Matzenauer is a towering peak of vocal stage art, an unspeakably great Kundry, vocally the most perfect exponent of the part I ever have heard.

Sun.

The drama was interpreted much as it was before.

NEW YORK SYMPHONY CONCERT, JANUARY 3.

Press.

Despite evidences of nervousness, which made his bowing in cantilena passages somewhat unsteady, Arkady Bourstin. . . .

Tribune.

Mr. Bourstin's playing showed no great breadth of style.

Evening Post.

He proved himself a master of technic.

GABRILOWITSCH RECITAL, JANUARY 4.

World.

In the Beethoven A major sonata he appeared to lack something of the substance which is supplied by ideal performers of this composer.

Evening Post.

Olga Samaroff played the piano part ("Emperor" concerto) in the true classic style.

Tribune.

Stokowski's orchestra is a little weak in the strings.

Times.

Mme. Samaroff's performance was fluent, delicate. . . .

MME. CULP'S RECITAL, JANUARY 5.

Herald.

There was a noticeable hoarseness in her voice.

Morning Telegraph.

Her technic is—ah! well—disordered.

"TOSCA," JANUARY 6.

American.

Miss Farrar was in admirable voice.

Tribune.

Miss Farrar was in excellent voice.

BOSTON SYMPHONY CONCERT, JANUARY 7.

Tribune.

Kreisler was never in better form than last night.

"LOHENGRIN," JANUARY 7.

Sun.

Destinn's voice at times lacked steadiness.

World.

The young man handled himself with the surety of a veteran.

World.

The finale, which calls for breadth of style, . . . was the one which prompted the audience to enthusiasm.

Herald.

There are so many small defects in his work that the general result is not so good as it ought to be. Whenever he played with any rapidity there was false intonation.

Evening Post.

It would be almost superfluous to add that the pianist brought a loving devotion and comprehension to his task which made this early Beethoven one of the gems of the recital.

Tribune.

It was not at all times a reading which would delight the heart of the Beethoven conservative.

Times.

The string orchestra played with a solid and sonorous body of tone.

Herald.

On the whole her interpretation was energetic.

Sun.

Her voice was in excellent condition. . . .

Times.

An inevitable result of a vocal technic so finished as hers, is. . . .

Press.

Though she was not in a condition to finish the evening without showing vocal fatigue. . . .

World.

Her voice seemed tired.

Evening Mail.

In many of the rapid passages he galloped ahead of his orchestra.

Globe.

She was in particularly good voice last night.

"SIEGFRIED," JANUARY 9.

Press. Elisabeth Schumann sang the measures of the Waldvogel.

Sun. Mabel Garrison made an effort at the delivery of the measures of the Forest Bird.

Herald. Hertz conducted poetically.

Tribune. There were moments when lovers of euphony may have wished that the conductor would have disclosed a little less desire to have the members of the brass choir blow blood out of their eyes.

"TANNHÄUSER," JANUARY 13.

Tribune. Last night found in Mr. Urlus a Tannhäuser who could sing but not suffer.

Press. Jacques Urlus achieved exceptionally fine results, singing not only with great beauty of tone, but with more than ordinary emotional intensity and dramatic vehemence.

PAUL DRAPER'S RECITAL, JANUARY 14.

Morning Telegraph. His style of interpretation is amateurish and explosive.

Evening Mail. He showed that he could grasp thoroughly the delicate sentiment of Schubert's songs and make them appeal vividly, even dramatically, to a modern audience.

Herald. He is within certain limits a real artist.

Morning Telegraph. He has very few of the qualifications of the successful platform singer.

Morning Telegraph. His method is most unscientific and disordered.

Morning Telegraph. Try as one honestly might, it was hard to derive any pleasure intellectual or sensuous from song singing such as was proffered by this very earnest and ambitious young man.

PHILHARMONIC CONCERT, JANUARY 14.

World. Mme. Gluck was in good voice.

American. In the operatic extract her tone production in high notes was rather faulty.

Tribune. She sang with notable loveliness of voice.

Sun. It must be said that the beauty of her singing was infrequently impaired by some unevenness in good tone quality.

SPALDING RECITAL, JANUARY 14.

Evening Journal. The Carpenter sonata has considerable originality.

Evening Post. The work is at times reminiscent, chiefly of MacDowell and Grieg.

Evening Mail. The Carpenter sonata fails to hold the listener's interest.

Globe. The fact remains that the sonata is an interesting work.

Herald. Carpenter writes in a slightly French idiom.

Evening Post. The work is at times reminiscent chiefly of MacDowell and Grieg.

RARE MUSICAL MANUSCRIPTS.

In the collection of musical manuscripts to be sold Thursday afternoon, February 4, at the Anderson Galleries, Madison avenue and Fortieth street, New York, by the Anderson Auction Company, are two items of the highest importance to musicians and collectors. The collection is consigned by Carl Hamm, one of the oldest members of the Metropolitan Opera and Philharmonic Orchestras, who inherited it from his father, Professor Valentin Hamm, of Wurzburg, whose death occurred in 1874.

One of these pieces is an original sheet of music (two pages) written, signed and dated by Mozart in 1787. This was a Christmas present to Professor Hann in 1869 by C. A. André, the Frankfurt musical publisher who inherited all of Mozart's musical properties, and its genuineness is attested in a letter by the donor. The other item of extraordinary interest is the complete manuscript score of Haydn's second symphony—the full orchestral arrangement for wind and string instruments—wholly in the hand of Richard Wagner, with his signature on the title page. This was copied by Wagner in 1831 when he was a student at Leipsic and was presented by him to Professor Hamm. It fills 111 small folio pages. Among the autograph letters in this collection are one from Gounod, two from Liszt, one from Meyerbeer and three from Wagner. One of the Wagner letters contains six bars of music which suggest part of the strain of the "Pilgrim's March." With these manuscripts will be sold the Thackeray collection of B. A. Behrend, of Brookline, Mass., consisting of autograph letters, drawings and original manuscripts, and fine books from the library of Rebecca Wharton Gaw, of Philadelphia.

POPULAR CONCERTS.

Very popular are the popular concerts of the New York Philharmonic Society, and they should at some time in the near future occupy as firm a hold on our musical public as is exerted in Berlin by the medium priced concerts of that city's famous Philharmonic. A large audience was at Carnegie Hall last Saturday evening, January 16, in order to hear the excellent players in Schubert's "Unfinished" symphony, Grieg's "Peer Gynt" suite and Bizet's "L'Arlésienne" music. Tremendous applause rewarded each and every performance. Alma Gluck, the soloist, won the fancy of her hearers with the charm and appeal of her singing in a "Norma" aria and smaller pieces.

BAUER-CASALS ENSEMBLE.

The pianist, Harold Bauer, and the cellist, Pablo Casals, united in some ensemble performances at Aeolian Hall on Monday afternoon, January 18, but owing to press exigencies, a detailed account of the concert is not possible in this issue of the *MUSICAL COURIER*. The pair played Brahms' F major sonata, op. 99, and Beethoven's A major sonata, op. 69. Between the sonatas, the cellist played Bach's C major suite for cello alone. It was a musical reading even if small in tone and miniature in style. The sonatas were played with good balance and rhythmic precision, but something of spontaneity was lacking, as though each of the performers was endeavoring to be as scholastic as possible. A certain dryness and stiffness pervaded the interpretations in consequence. The concert demonstrated anew that no matter how capable a soloist, his ability in that direction is no guarantee of his perfection as an ensemble.

Andreas Dippel's opera comique company gave the 100th performance of "The Lilac Domino" on Tuesday, January 19, at the Forty-fourth Street Theatre.

MUSICIANS AS SOLDIERS.

A few weeks ago a well meaning correspondent to one of the New York newspapers suggested that musical artists be excused from military service by the warring nations. The scheme, of course, is not practical, because no government would foolishly offend most of the manhood of the nation by putting musicians in a special and superior class. Moreover, musicians are as brave and as patriotic as other men are. They do not wish to stay at home with a piano or a violin or a quire of black lined paper while their fellow countrymen are fighting for the glory of the flag.

Have we not seen recently the famous Austrian, Kreisler, said to have been put out of action in a military sense?—though fortunately spared for the world's delight as an artist. And the superb French violinist, Thibaud, has he not canceled all his concerts in America and Europe to serve his country's call? Several German musical artists have already died on the field of battle, and an inconspicuous English drummer won the Victoria Cross for bravery. It is not our business to discuss the war or the causes of it. But we may find some consolation in the fact that music and musicians had nothing to do with it, however bravely and devotedly each musician may stand by the flag he happened to be born under, through no fault or merit of his own.

A conspicuous example of a musician's bravery was the action of William Lawes in disdaining to be made a commissary by Lord Gerrard, who tried to keep him out of danger. He joined the royalist army of King Charles I to fight against Oliver Cromwell, and was killed by a shot during the siege of Chester in 1645. His fame has not survived like that of his younger brother, Henry Lawes, who happened to be a friend of Milton and got his name

associated with "Comus" and his praises set forth in a sonnet. Milton has given long life to Henry Lawes, as Shakespeare has to Dowland.

We cannot wield the pen of Milton to give immortality to the warlike William Lawes; but we call attention to him nevertheless in proof of our assertion that musicians are as brave as other men, and would resent a law excusing them from military service to their country.

The seventeenth century epitaph on the tomb of Lawes is eccentric:

—WILLIAM LAWES—

Ob. 1645.

Killed at the Siege of West Chester.
Concord is conquer'd; in this urn there lies
The Master of Great Musick's Mysteries;
And in it is a Riddle like the cause
Will Lawes was slain by those whose Wills were Lawes.

There is nothing in history to support Plato's oft quoted thesis, that the man who hears too much music "is melted and dissolved, till his spirit is quite spent and the nerves are, as it were, cut out from his soul, making him an effeminate warrior."

The present war, at any rate, has not found musicians wanting, and the reckless bravery of the soldiers of the most musical nation has won the admiration of their bitterest enemies.

"No race, nor clime, nor time has any monopoly of heroism," very truly remarked the New York Evening Telegram a few weeks ago. But the Evening Telegram was nearly two thousand years wrong in crediting Byron with the line, "Brave men were living before Agamemnon." That proverb is to be found in Horace, "Carminum, IV, 9: "Vixere fortes ante Agamemnona multi."

In default of any evidence to the contrary we maintain that the musicians of that pre-Agamemnonic period were as brave as their fellow fighters.

MORE LOS ANGELES**ATTRACTIONS.**

The National Federation of Music Clubs will hold its next convention from June 21 to July 3, 1915, at the Trinity Auditorium, of Los Angeles, L. E. Behymer, manager. It is not necessary at this time to give the program in full. It may be of interest, however, to state that an important part of the proceedings will be devoted to a propaganda by the Federation for American Music. The American Music Committee, under the chairmanship of Mrs. Jason Walker, will meet on June 24, and on the same day there will be a Congress for the Encouragement of American Music, Charles Wakefield Cadman, chairman.

On June 26, there will be an orchestral concert, consisting of the overture, "Prince Hal," by David Stanley Smith, the composer conducting; the prize symphony, the title of which is not announced; tone poem for piano and orchestra, "The Mountain Vision," Arthur Farwell, Ethel Leginska, pianist, with composer conducting; two movements from "Omar" suite, Arthur Foote; "Comedy Overture on Negro Themes," Henry F. Gilbert.

Sunday, June 27, American music will be heard in all the church services. George Andrews, Oberlin University, is chairman of the sacred music department. In the evening there are to be organ recitals of American music.

Tuesday, June 29, another orchestral concert will be given, at which the program will consist of a rhapsody by Arne Oldberg, composer conducting; symphonic poem, "Aphrodite," George W. Chadwick, composer conducting; concerto for piano and orchestra, Felix Borowski, Walter Spry, pianist, Adolph Tandler, conducting; tone poem, "Hia-watha," Carl Busch, composer conducting; group of piano numbers, "Variations on a Balkan Theme," Mrs. Beach, romance, in C major, Louis V. Saar; overture (in tarantella style), Eric Delamarter, Adolf Tandler conducting.

On Thursday, July 1, the prize opera, "Fair-land," by Horatio Parker and Brian Hooker, will be given its first production, and thereafter, it is understood, this opera will be given daily for two weeks.

NEW ORLEANS OPERA CRASH.

Our New Orleans office reports that the operatic season there was to be brought to an abrupt end on the evening of January 16. Poor attendance and financial complications are given as the cause. According to a statement made by his attorney, continues the news narrative, Signor Sigaldi was invited to New Orleans by individuals who said that a subscription of \$14,000 had been secured, with the probability of its being raised to \$25,000 or \$30,000. Thereupon Signor Sigaldi went to New Orleans under a contract whereby he was to furnish the company and Mr. Battenburg the theatre, the orchestra and other expenses, the receipts to be divided equally between them. Arriving in the Crescent City, the impresario found that the total subscription for the entire season was only \$7,000. He decided to make the best of matters, however, and entered upon his performances.

The climax was reached on January 9, runs our New Orleans report, when the French Opera Association, the lessors of the opera house, obtained a writ of provisional seizure against Gilbert Pemberton, the representative of Mr. Battenburg, who had taken the lease in his own name. The lease called for the payment of the rent fee of \$2,500 before the raising of the curtain on the first night, but this provision was not enforced by the lessor. The costumes and scenery belonging to Signor Sigaldi, and which were in the opera house at the time that the seizure was made, were seized and keepers placed over them.

Now Signor Sigaldi is anxious to leave New Orleans for a season in Havana, but his scenery and

costumes are being held for nonpayment of rent owed by Mr. Pemberton. The signor will appeal to the president of the Opera Association, who is soon to return to the city, with the hope that his statement of facts will obtain for him the release of his paraphernalia.

"BRAVO," "ENCORE," "BIS."

Regarding the question of encores for soloists at symphony concerts, opinions remain divided. The soloists are affirmative in the debate, the conductors negative, and the public is passive. The argument that soloists might inject into the program of a symphony concert matter not in atmospheric harmony with the regular works selected by the conductor is a far fetched one, for an audience shifts its mental angle with marvelous rapidity when required, and sometimes is even asked to do so by the conductors themselves when they juxtapose mournful selections and merry ones, and classical composers and those of the modern school.

A most amusing incident took place several years ago when Emil Paur, leader of the then existing Pittsburgh Orchestra, who was in the habit of fighting his soloists tooth and nail on the encore question, himself was the piano soloist at a New York concert given by his organization. After his programmed selection there was a respectable patter of applause and then another, whereupon the conductor-soloist hurried to the piano and played a Chopin etude as an encore, even though the following number was Brahms' solemn orchestral variations on the St. Anthony chorale.

Inconsistency was praised by Emerson as being exceedingly human, and it may be expected to have many more manifestations before this question of encores at symphony concerts will be settled finally.

CHICAGO ORCHESTRA PENSION FUND

The symphony pension plan for members of the Chicago Symphony Orchestra has been blocked for the present, and there is no hope of immediate action by the trustees. The Chicago Tribune interviewed several members of the orchestra, who stated that they could say nothing for fear of displeasing the authorities of the organization. It was gleaned, however, that the men do not wish the trustees to give them money, but are willing to have a certain amount taken from their salaries, and to give two concerts each year for the pension fund, as is done in Boston. Mr. Stock, the conductor, appears to be against such a project. Of course the men would like to have the hall given free. They say that they would be able to give the concerts anyway, but prefer to have Mr. Stock as the conductor. About \$10,000 per year could be collected in that way. Some of the members hinted that they hoped for a gift at the twenty-fifth anniversary of the founding of the orchestra, to take place next year.

ENDOWED ORCHESTRAS.

Is not the wish father to the thought when the Seattle Town Crier credits the Boston Symphony Orchestra with an endowment fund of \$1,000,000? The only American orchestras which have endowment funds are the New York Philharmonic and the Chicago Symphony. Perhaps the Town Crier has in mind the announcement made some time ago by Major Henry L. Higginson to the effect that he intends to provide in his will an endowment fund of \$1,000,000 for the Boston Orchestra, but technically speaking, at the present time that organization has no such fund.

TWO ARTISTS RELEASED.

Release has been effected for Bronislaw Huberman, violinist, and Frederick Lamond, pianist (the one Russian, the other English) from the German concentration camp, where they had been confined since the outbreak of war.

DEFUNCT TIFFIN MUSICALES

All money received for tickets for the Tiffin musicales in Chicago, which went out of existence suddenly last week, and at which many well known artists had been engaged to appear, will be refunded, according to statements made by Eleanore Fisher-Talbot and Gertrude O'Hanlon, who were in charge. Mrs. Talbot said the money was not returned to those who purchased tickets last week for the concert which was not given, because Miss O'Hanlon had signed the receipts over to the Congress Hotel before the management would give the use of the Gold Ball Room.

The reason there was no concert was because the well known pianist engaged declined to go on without his money and also refused to take Miss O'Hanlon's check unless it was certified. Miss O'Hanlon tried to raise money on the check, and Mr. Talbot then made an announcement to the effect that there would be no concert, and if those who had purchased tickets would send in their names to his wife their money would be refunded. Further details concerning the Tiffin musicales are awaited by the profession at large as well as by the social world of Chicago, and those who have purchased tickets are watching the mail for the return of their money, while those who held single admissions for the last concert also are expecting the refund for their tickets.

OPERA INLAND.

In the iconoclastic West they love to topple over Eastern idols whenever the chance seems to justify the push. Recently the San Carlo Opera Company gave a short season in Omaha, Neb. The Bee of that city wrote:

The last time "Lucia di Lammermoor" was sung at the Auditorium, it was by the Metropolitan Opera company, under the guidance of Herr Conreid, and memories of that performance still linger vivid in a mind not overburdened with recollections of great operatic productions. It is plucking no laurels from the wreaths of Caruso, Sembrich and the others, who sang that night, to say that the famous sextet was never better sung in Omaha than it was last night.

Evidently \$2 grand opera as opposed to the \$5 brand is popular in Omaha, no matter what Chicago thought recently on the same subject where the Century Opera was concerned.

The San Carlo Opera Company has been drawing so remarkably this season that the increased attendance permits the management to charge regular theatre prices. From the newspaper accounts where the San Carlo troupe has been heard it appears that the success is due to good voices, well balanced casts, and unusually careful management. This should give the Century Opera some hints.

ABORNS' OPERA PLANS.

Milton and Sargent Aborn, managers for many years of their own opera company, and for the past two years of the Century Opera Company, state that arrangements are being made to form a new company, for which the same Century or some other no less suitable name will be selected. This company will have the same high artistic ideals that governed the Century Opera Company, and will include the old orchestra, two of the four conductors, one chorus master and a number of the principals. The Aborns will serve this new company as managing directors. It is proposed to give a fifteen weeks' season in New York and afterwards to fill engagements of from one to four weeks each in many of the larger cities of the East and Middle West.

LHEVINNE NOT COMING.

Word has been received by Loudon Charlton that Josef Lhevinne will not come to America this season, as he is detained in Europe on account of the war.

VARIATIONS

BY LEONARD LIEBLING

In the Monthly Musical Record, Dr. Friedrich Niecks presents the study program of a Naples conservatory about the beginning of the last century:

Rise at half past six.
Wash at a quarter to seven.
Musical practice at seven.
Chapel at half past seven.
Breakfast at a quarter to eight.
Instruction by the maestri on the even days from nine to half past eleven.
Instruction by the maestrini on the odd days from eight to ten.
Instrumental practise in groups on the odd days from half past eleven to half past twelve.
Choral and orchestral practise on the even days from a quarter past ten to half past twelve.
Literary studies from one to three.
Dinner at three.
Recreation at a quarter to four.
Literary study or walk at a quarter past four.
Recreation after the literary study at a quarter to six.
Musical study at a quarter past six.
Chapel at a quarter past nine.
Supper at half past nine.
Bed at a quarter past ten.

All that was very well for a Naples conservatory and Naples music student of the early part of the nineteenth century, but it would never do for the average miss who studies singing in these times. Her daily routine reads something like this:

Rise at ten o'clock after breakfast in bed and reading of morning papers.

Wash and otherwise primp from quarter past ten until eleven.

From eleven until half past eleven stand in front of the mirror and do poses as Madam Butterfly, Tosca and Mimi.

At quarter of eleven eat half a box of chocolates.
At twenty minutes after eleven sing once each in full voice, accompanied by plenty of pedal on the piano, the leading arias of Madam Butterfly, Tosca and Mimi.

At half past eleven 'phone to singing teacher that it will be impossible to take a lesson owing to illness of aunt who is visiting from out of town.

At quarter of twelve finish the box of chocolates.
At twelve o'clock look at picture album called "Prima Donnas in Their Favorite Roles."

At quarter past twelve finish practise by singing at full voice the arias of Madam Butterfly, Tosca and Mimi, and posing the action of those roles before the mirror.

At half past twelve start the second box of chocolates.

At quarter of one 'phone to girl friend for ten minutes and talk about Caruso, dancing, Farrar, the theatres, Amato, gowns, Galski, men in general, Bori, and the sales at the shops.

At five minutes of one finish second box of chocolates.
At one o'clock, luncheon.

At half past one motoring with young man friend.

At two o'clock start third box of chocolates, provided by the motor young man.

At three o'clock arrive at tea and tango parlor.

At half past three begin to talk about Madam Butterfly, Tosca and Mimi and keep on indefinitely.

At quarter of four learn new dancing steps and practise assiduously.

At four o'clock finish third box of chocolates, drink tea, and eat toasted English muffins, cheese crackers, marmalade and petits fours.

At half past five motor home.

At quarter of six read the evening papers.

At ten minutes of six look in album, "Prima Donnas in Their Favorite Roles."

At six o'clock listen to mechanical music machine records of the arias of "Madam Butterfly," "Tosca," "Mimi."

At quarter after six dress for dinner.

At quarter of seven start fourth box of chocolates.

At seven, dinner.

At quarter of eight leave for opera house, to hear "Madam Butterfly," with another young man in another motor.

At nine, during intermission, finish the fourth box of chocolates.

At eleven, go to dancing restaurant.

At half past eleven, supper.

At quarter of twelve, dance.

At half past two, visit studio where a friend of the second young man friend with motor is giving a dance.

At quarter of three, dance.

At half past three, home.

At quarter of four, go to bed, taking along fifth box of chocolates and album, "Prima Donnas in Their Favorite Roles."

War News Equally Reliable?

In its Italian earthquake cables (dated Rome) last Saturday, the Evening Telegram prints this: "The King has returned to his palace after assisting in the work of rescue at Avezzano. He brought back with him aboard his private yacht more than forty of the most seriously wounded, who had been extricated from the ruins." Considering that Avezzano, about sixty miles from Rome, lies high in the Apennines, one wonders gently whether the King's yacht was aerial or on wheels.

Watering the Mouth.

And to remain on the topic of Italy, there's the following letter, received by the managing director of "Variations":

"New York, January 15, 1915.

161 West Forty-ninth street.

"DEAR MR. LIEBLING—Before I chef one Italian noble family now come America start the business my own house topside this paper.

"Everybody speak me dinners worth two (2) times. I delighted preparation for you very fine special Italian dishes no extra charge only notification me few hours behind. I build for clientele intellectual. They more appreciation my art. Many editors, critics, authors, artists of Metrop opera come in my house and I ask you so much come at my table. Then you shall tell many.

"Yours very truly,

"SECONDO MARCHISIO."

Enharmonic Change.

"Waiter! Vienna steak, please!"

"Ush, sir; we calls 'em Petrograd patties now, sir!"—London Bystander.

Broadly Speaking.

"Large Girths Cause Arrests," headlines the Morning Telegraph. No, the article had nothing to do with grand opera, but dealt with three men who had stolen expensive table cloths and wound them around their bodies.

A Goldmark Anecdote.

The late Carl Goldmark, aside from his fame as a composer, was noted also for his inordinate conceit, according to several artists who knew him well. Moriz Rosenthal used to relate how on one occasion he used Goldmark's egotism for the purpose of teaching him a gentle lesson. The two artists had just left Goldmark's house, when Rosenthal stopped and pointing to the front wall of the building, exclaimed: "Some day, after you are dead, there will be an inscription placed on that wall, and do you know what the inscription will say?" "No," answered Goldmark, with some semblance of a blush, "what will the inscription say?" "To Let," replied Rosenthal, prestissimo e staccatissimo.

Pianistic Indoor Sports.

Alberto Jonas' serve at tennis is the marvel of the armory at which he plays. Ossip Gabrilowitsch's technic when he talks war is as formidable as that which he displays on the piano. Mark Hambourg is very fond of eating polenta at Pagliano's restaurant. So is Katharine Goodson. Leopold Godowsky sometimes plays purposely a wrong note in practise to convince himself of his absolute control of the keyboard.

Signor Sphinx.

Interviewers of Giulio Gatti-Casazza love their work. It usually runs something along these lines:

"What do you think of the operatic outlook, signor?"

"Yes."

"Will Wagner last?"

"Ah."

"What effect has the modern French tonal idiom on the younger writers of lyric drama?"

"Um."

"Do you consider the present day Italian output equal to that of Verdi, Rossini, Donizetti, Bellini, Ponchielli?"

"Oo."

"Will the literary opera supplant the purely theatrical?"

"Gmph."

Protecting Home Markets.

The organist was not lacking in patriotism, yet rebelled when asked to play "The Star Spangled Banner" at a wedding.

"It is not appropriate," he said.

"Ain't it?" said the bride's father. "Cut all the rest of the program, if you want to, but stick to that. After me having the hardest kind of a fight to keep Belle's mother from marrying her to a foreigner! Between Belle and me we won out for an American, and if it ain't the time for 'The Star Spangled Banner' I'd like to know when that time is."—New York Saturday Mail.

Wagnerian Sequence.

Opera is a peculiar institution, especially Wagnerian "Ring" opera. If, for instance, Brünnhilde composes herself for slumber at the end of "Walküre," and the repertoire skips "Siegfried" and presents "Götterdämmerung" as its next Wagner work, the unknissed Brünnhilde is seen keeping house with Siegfried without having had the osculatory awakening provided for her in the "Ring" libretto. And often, too, the singer who goes to her rocky couch in "Walküre" is not the same one whom audiences gaze at in "Siegfried," or "Götterdämmerung"; likewise, Brünnhilde frequently opens her eyes in "Siegfried" to find that the man she is about to wed was her brother in the "Walküre"; while on other occasions, her father, Wotan, has been known to change his identity as many as three times in the family shiftings of the lively "Ring" cycle. One might imagine, in view of all this, the devout Brünnhilde murmuring this prayer in the "Walküre" just after Papa Wotan has tucked her in and made Loge poke the fire for an extra warming blaze:

"Now I lay me down to sleep

And pray the Lord my role I'll keep;

If I should die before I wake,

It's Gatti's, and not my, mistake."



IDA RUBINSTEIN AS A NURSE.

The famous Russian actress and dancer at the bedside of a wounded Zouave at a Red Cross hospital in Paris, which has been presented by her to France and which she personally directs. Mme. Rubinstein was the heroine of a famous romance with Gabriele d'Annunzio.—London Tatler.

Rubinstein Club Musicale.

At the third musicale of the Rubinstein Club, Mrs. William Rogers Chapman, president, which was given in the Astor Gallery of the Waldorf-Astoria Hotel, New York, on January 16, the soloists were Thuel Burnham, pianist; Lucy Gates, soprano, and Arthur Hyde, baritone.

This was Mr. Burnham's first appearance in New York since he has taken up his residence in Paris. His playing was looked forward to with high expectations which were more than realized. He played "Impromptu," Schubert; "Erl-King," Schubert-Liszt; "From an Indian Lodge," "Improvisation," "Shadow Dance" and "Polonaise," all by MacDowell, and in all of these numbers proved himself to be a pianist of high merit. He possesses a remarkably well developed technic and showed much power in the Schubert-Liszt "Erl-King" and in "From an Indian Lodge." After the "Erl-King," he was forced to give an encore, and played Mozart "Variations." His playing is characterized by a perfect clarity of touch, great sonority and warmth of interpretation, without the slightest leaning toward sentimentality. One of his most attractive numbers on this occasion was MacDowell's "Shadow Dance," in which the brilliant lightness and speed of the runs would have been impossible to excel.

Lucy Gates sang "Ach Ich Liebe" (Entführung), Mozart; "Am Schoensten Sommerabend," "Lauf der Welt," and "Solvejgslid," Grieg; "Nocturne," Walter Kramer; "Only of Thee and Me," Marion Bauer; "Lilacs," Marshall Kernochan; "Love Laughs," Edward P. Kimball; and the "Bell Song," from "Lakme" (by request), Delibes, and scored her usual brilliant success. Her singing is always a pleasure, and with the varied numbers selected for the Rubinstein Club, her versatility was well shown. Her group of songs by American composers was attractive, and it is commendable for her to support local talent. Several of these composers were present, and Mr. Kimball played the accompaniment of his own composition. But, of course, her "pièce de résistance" was the "Bell Song" from "Lakme," which was given by request, and of which Miss Gates gave a remarkably brilliant rendition, displaying the perfection of her technic and the wonderful range of her voice.

Arthur Hyde proved to have a baritone of pleasing quality. He sang "Star vicino al bell-Idolo," Salvatore Rosa; recitative and aria "Ombra mai fu" (from the opera "Xerxes"), Handel; "Obstination," de Fontenailles; "Little Grey Home in the West," Löhr; "Mother O' Mine," Tours; "What's in the Air Today?" Eden, and was notably successful with the audience. It is only to be regretted that he lent his talent to such light pieces as the "Little Grey Home in the West."

This meeting of the Rubinstein Club was very largely attended, the Astor Gallery being filled to capacity and there was much enthusiasm for all of the artists.

Concerning Friedberg's Second Recital.

Carl Friedberg, the pianist, increased the already favorable impression created at the first New York recital by a second in Aeolian Hall.

Excerpts from the New York daily press views follow:

In the intimacy of Aeolian Hall, . . . Carl Friedberg reinforced last night the excellent impression he already had made. . . .

But a man so accomplished as Friedberg, so profoundly serious and sincere in his efforts, so thoroughly imbued with the desire to be true to the highest ideals, is bound to win eventually a large following of admirers among those lovers of music who are sufficiently intelligent and perspicacious to look below the surface.

. . . For the pianist had the satisfaction of playing to that master of the keyboard, Rafael Joseffy; to the famous Italian violinist, Arrigo Serato; to Maestro Giorgio Polacco, Frieda Hempel, Karl Braun and Hermann Weil of the Metropolitan Opera Company, and to many other men and women famous in the musical world.

What impressed the listener most, perhaps, last night, was the absolute subservience of Friedberg's technic to his interpretative aims. Not that the extraordinary dexterity, lightness and independence of his fingers escaped notice, . . .

Carl Friedberg has been called "the poet of the keyboard." The description fits him well, for no other adjective than "poetic" can convey briefly the idea of what he accomplished yesterday.—New York Press.

. . . Mr. Friedberg did some decidedly charming playing, marked by facile phrasing and fine feeling.—New York Globe.

This was a list of compositions to tax to the utmost in delivery the capacity of a pianist of mature and highly developed powers, but Mr. Friedberg undertook the task with fine dignity and taste, and by his accomplishments afforded much pleasure to his hearers. After his work in the Beethoven sonata he was recalled many times to the platform. . . .

Mr. Friedberg is not a player of moods, but rather one whose readings are definitely planned and carried out. This he accomplished with a discerning clearness as to their content, and he is well aided by the qualities of an able technic, tonal beauty and poetic feeling. His playing last evening was so adjusted as to make these merits conspicuous and interesting.—New York Sun.

There was a sincere demonstration of approval for the pianist's efforts.—New York American.

Mr. Friedberg's style is refined to the last degree; sometimes as it seems, over refined. But what he does is always musical, sincere

and unaffected, the outcome of a definite personality that feels what he plays. . . .—New York Times.

Mr. Friedberg possesses a fine technic which he uses for expressing high ideals and not for display.—Evening Telegram. (Advertisement.)

Adelaide Fischer's Program.

Adelaide Fischer, soprano, gave the following program at her song recital in Aeolian Hall, New York, Monday afternoon, January 11: "Su, venite a consiglio," A. Scarlatti; "Estelle," Weckerlin; "My Mother Bids Me Bind My Hair," J. Haydn; "Giunse alfin il momento" (from "Le Nozze di Figaro"), W. A. Mozart; "Röselin, Röselin," R. Schumann; "Mädchen mit dem Roten Mündchen," op. 5, No. 5, R. Franz; "Vergebliches Ständchen," J. Brahms; "Weisst du noch?" op. 24, No. 5, A. Jensen; "Niemand hat's gesehen," op. 9, No. 4, C. Loewe; "Si je pouvais mourir," B. Barbirelli; "A des Oiseaux," Georges Hüe; "A. Toi," H. Bemberg; "Hai luli," A. Coquard; "The West Wind Croons in the Cedar Trees," E. MacDowell; "Long Ago," S. Homer; "My Lover, He Comes on the

1915-16

MISS FARRAR MADAME MELBA MR. KREISLER MR. PADEREWSKI DIRECTION: C. A. ELLIS SYMPHONY HALL BOSTON

Skee," Clough Leighter; "When Roses Wake," Mark Andrews; "The Year's at the Spring," Theodor Hoek.

Alexander Rihm was Miss Fischer's accompanist.

Detroit to Hear Myrna Sharlow.

Myrna Sharlow has been engaged for the concert to be given by the Tuesday Musicale Club of Detroit at the Hotel Ponchartrain, February 4. She will sing a group of songs by Mrs. H. H. A. Beach to whose compositions the program is to be exclusively devoted. Mrs. Beach will play the accompaniments to her songs as well as render several of her own piano works. Miss Sharlow has won commendation from the exacting critical authorities ever since she made her operatic debut under sensational circumstances in Boston two years ago. Her voice is a delight in its purity and freshness and while still very young she has evinced artistic propensities of ingratiating order. In point of personality and charm of manner Miss Sharlow is recognized as among the most delightful singers before the American public.

A von Rappe "Baronette."

Word has been received by Manager M. H. Hanson that a son was born to the Baroness Signé von Rappe, in Stockholm recently. Baroness von Rappe will make her second concert tour of America next year, opening in San Francisco in early October.

Carolina White in New York.

Carolina White, the prima donna soprano, arrived in New York last week from Europe.

WASHINGTON NOTES.

1619 R Street, N. W.,
Phone, North 935.
Washington, D. C., January 15, 1915.

The lull in concert activity during the past two weeks, due to the Christmas holidays, was concluded on Tuesday afternoon, January 5, by the Boston Symphony Orchestra concert with Fritz Kreisler as soloist. The program was as follows: Symphony No. 8, F major, op. 93, Beethoven; overture to "Genoveva," op. 81, Schumann; variations on a theme of Josef Haydn, op. 56a, Brahms; fantasia on Scottish airs, for violin and orchestra, op. 46, Bruch.

On Tuesday, January 12, the Symphony Society of New York gave its second concert in Washington, at the Columbia Theatre.

The Friday Morning Music club for its concert of January 8, in the Raleigh Hotel ballroom, had as soloist, Arrigo Serato, violinist. It was a splendid program Mr. Serato gave and wonderfully well played. These were his numbers: Sonata, E minor, Bach; romanza and Finale, Wieniawski; larghetto, Simonetti; fugue, Tartini-Kreisler; "Zigeunerweisen," Sarasate. The accompanist was Homer Samuels.

Mildred N. Rider, a talented pianist and teacher of children, gave a concert on December 21, assisted by Florence Coumbe, a pupil of Mary Cryder, in which the young people fully demonstrated the thorough coaching of their teacher. The first three or four numbers on the program comprised the reading and playing of intervals, triads and chords as asked for.

Franceska Kaspar Lawson, soprano, who acts as her own manager, and who had some thirty or forty concert engagements last winter, and about an equal number booked for this winter, will sing at the Glenn Eden School, Poughkeepsie, N. Y., on Friday, January 22, this being the second concert by Mrs. Lawson before this school. After returning to Washington for a few days, Mrs. Lawson starts on her annual Southern tour.

Douglas C. Miller will present two advanced pupils in recital on the evening of January 20. These pupils are Mrs. Neville D. Miller, contralto, and Lester Ballard, baritone. Neville D. Miller will be the accompanist.

Elizabeth Reeside, soprano with the Boston Opera Company in Paris and Boston, spent the holidays with her parents, Mr. and Mrs. Howard Reeside, and during her stay was heard to advantage in a song recital at the home of Mrs. Lawrence Townsend.

Oscar Seagle was the guest and sang at the home of Mrs. William Slater during the holidays. Mr. Seagle has many former pupils here who regret he did not make his presence known.

Susanne Oldberg has kindly loaned her Belasco Theatre studio to Harry Patterson Hopkins for a musicale, January 19.

An orchestra of women has just been formed, whose primary object is to furnish music for the society tea and dance, and was made possible through the patronage of Mrs. John B. Henderson.

Triumphs are multiplying for Helen Donohue DeYo, who took the place of Maggie Teyte at the Press Club reception and concert arranged for Miss Teyte, who, on account of sickness, was unable to sing. Monday, Mrs. DeYo sang at the home of Mrs. Christian Hemmick at a reception given for the Peace Committee. The following day Mrs. DeYo was heard at the meeting of the Jewish Women's Alliance, on both occasions scoring her usual success. DICK ROOT.

Alberta Carina's Engagements.

Alberta Carina sang at the "American Women's Club of German descent" on January 18, and at the "New York Theatre Club" on January 19. These two appearances will be followed by a number of dates in Pennsylvania and other Eastern states. Mme. Carina is now under the management of H. C. Pennrich, 1425 Broadway, New York, who arranged her European concerts in former years and who established himself here in New York quite lately.

Her Musical Taste.

A woman who cannot sing, cannot read music, and, in fact, knows but little about music and acknowledges it went to a "high-brow" musical performance recently, at which all the numbers, except one were classical. Her mother, who is musical, accompanied her. When they got home the daughter said:

"Well, I only knew one thing they played, and that was 'Home, Sweet Home.'"

"Yes," said the mother gently, "and that was 'The Last Rose of Summer.'"—Philadelphia Record.

Mrs. Frank King-Clark with Arion Club.

Mrs. Frank King-Clark has been engaged for the concert of the New York Arion Club on Sunday evening, January 31.

GRAND OPERA IN NEW YORK.

Repetitions of Familiar Works Characterized Last Week's Offerings at the Big Operatic Establishment on Broadway—Sunday Evening Concert.

METROPOLITAN OPERA HOUSE.

"Boris Godunoff," January 11.

Moussorgsky's opera does not continue to hold a popular place in the affections of opera goers and this is due to circumstances readily understandable. The story of the work is extremely gloomy and unrelieved by contrasts of mood and atmosphere, while the music, although it is interesting to musicians, does not contain enough melody to satisfy the craving of the average auditor in that respect. Also the hero is a basso, there is no love interest to speak of, and the opportunities for vocal display in the accepted operatic sense practically do not exist. "Boris Godunoff" is a work which will not endure at the Metropolitan, except as an occasional revival perhaps, to please some basso who considers the title role exceptionally well suited to his abilities.

Adamo Didur gave his familiar impersonation of the Czar. Raymonde Delannois was the Teodoro, Lenora Sparkes the Xenia, and Maria Duchene the Nurse. Paul Althouse has made the role of Dimitri peculiarly his own and with his fresh, lovely timbred voice and spirited acting, gives to the part its necessary semblance of youth and charm. Leon Rothier as Pimenn, Margarete Ober as Marina, Andrea de Segurola as Varlaam, Marie Mattfeld as the Inn Keeper (a histrionically finished and well sung rendering), and Messrs. Bada, Reschiglian, Audisio, Reiss, Rossi and Schlegel, completed the cast.

"Tannhäuser," January 13.

It is the melody of "Tannhäuser" that keeps the composition near to the hearts of music lovers, for the drama limps badly in its action while its mythological episodes arouse smiles in this age of veristic doings on the operatic boards.

The performance of last Wednesday revealed its customary features so far as the cast at the Metropolitan was concerned. Mme. Galski impersonated Elizabeth and imparted to the role all her mature vocal art, authoritative dramatic weight, and perfected diction and text illumination. Mme. Matzenauer was an impressive Venus, opulent in tone production and imbued with fervor and romantic

imagination. Jacques Urlus has won a high place as a Tannhäuser interpreter, by virtue of his smooth and warmly colored singing, and his striking delineative powers so intelligently applied. Hermann Weil's Wolfram remains a thoroughly refined and sympathetic rendering which respects the traditions and yet never becomes mechanical or conventionally routinized. Carl Braun's assumption of the Landgrave represents an excellent artist appropriately cast. He gives to the part the requisite measure of dignity and loveliness.

"Madame Butterfly," January 14.

Geraldine Farrar's Cio Cio San is as fascinating as ever in its outward embodiment, but possesses the same vocal shortcomings which it revealed at the singer's debut in the role some years ago. Her tones are produced unevenly and she has constant trouble in her high register, which is sounded with obvious effort.

Luca Botta has found himself completely as Pinkerton and the result is that he gives a performance of rare merit and distinction. He is a true exponent of bel canto and polishes every tone and phrase with exquisite precision.

Rita Fornia, in her notable version of Suzuki, always is a strong prop in the ensemble of "Madame Butterfly." Antonio Scotti did that "actor proof" part, Sharpless, and the others in the cast were Minnie Egner and Messrs. Bada, Audisio, Bégue, Cerri, and Reschiglian.

"Gioconda," January 15.

Ponchielli's tuneful opera, after being neglected here for years, at the present time seems to be holding a strong place in the repertoire, and deservedly so, for it abounds in melody, rich orchestral color, and plenteous singing opportunities of a brilliant kind. The plot of "Gioconda?" Of course it is rubbishy and not to be taken seriously; but who cares about plots in grand opera? None of them could stand very serious analysis.

Caruso makes the Enzo role a thing of sheer beauty as voiced by that ever satisfying tenor. Mme. Destinn's soprano tones added decidedly to the general vocal splendor of the occasion, as did also the warmly timbred contributions of Mme. Matzenauer, who rose to striking heights in her acting. Pasquale Amato's Barnaba is one of the famous operatic achievements at the Metropolitan.

His every appearance as the "Gioconda" villain marks a resounding triumph for the great baritone. Marie Duchene and Messrs. Rothier, Bégue, Reschiglian and Audisio constituted the balance of the evening's company.

A special word of praise is due Giorgio Polacco for his exquisite handling of the orchestral and choral forces. He is a leader who never fails to do the right thing at the right time, and to know that he directs a performance is to feel sure that its chief elements will be stimulatingly artistic.

"Manon Lescaut," January 16 (Matinee.)

Giovanni Martinelli aroused unusual interest as Des Grieux, for hitherto Enrico Caruso had made the role his own here. It is to be assumed that Martinelli was substituted on this occasion in order to make preparation for the forthcoming departure of Caruso, who as already announced, intends to go to Monte Carlo very shortly.

Martinelli's youth, slim figure, sweet voice, and genuinely romantic acting, fit him admirably for the role of the susceptible chevalier and he won an uncommon success in the part, of which he shows astonishing mastery, considering his inexperience in it—unless, perhaps, he has sung it previously in Europe or South America. The early love scenes and the powerful aria of supplication when Manon is to be deported, represented the finest purely lyrical achievements which Martinelli has vouchsafed us in New York so far.

Lucrezia Bori is a fascinating Manon, dainty, coquettish, alluring, and yet not without pathos and strong emotional appeal in the finale of the opera. She sang beautifully and her voice now has won tonal tints which were not apparent when she made her early appearances here, for she was extremely youthful at that time and had not quite achieved the art of making her singing an integral part of the general presentation of a character and not merely a means of purely sensuous display. Now Lucrezia Bori must be reckoned with the most intelligent and effective of our lyrical interpreters.

Others in the "Manon Lescaut" of last Saturday afternoon were Messrs. Scotti, de Segurola, Bada, Ananian, Duchene, Reschiglian, Audisio and Rossi. Giorgio Polacco conducted with delightful taste and delicacy. The opera itself, however, remains drear and threadbare musically, compared with the elegant and typically French score which Massenet has composed to the typically French theme.

"Euryanthe," January 16th (Evening)

A special performance for the benefit of the German Press Club calls for no critical comment, according to the rule of the MUSICAL COURIER. Those who assisted were Frieda Hempel, Margarete Ober, Johannes Sembach, Her-



SOME OF THE PRINCIPALS IN "MADAME SANS-GENE." ESPECIALLY DRAWN BY ENRICO CARUSO.
Giovanni Martinelli as Lefebvre. Geraldine Farrar as Mme. Sans-Gene. Pasquale Amato as Napoleon.

mann Weil, Arthur Middleton, Max Bloch and Mabel Garrison. Rosina Galli was the premiere danseuse.

Sunday Metropolitan Concert.

Lucrezia Bori did some exquisite singing at the Sunday concert in the "Bird Song" from "Pagliacci," and in a group of songs. She was in fine fettle and delighted her admirers. Favor was won also by Sophie Braslau, for her excellent rendering of a "Favorita" aria and several short numbers; and by Efrem Zimbalist in Bruch's G minor concerto and four morceaux. The orchestra played Mendelssohn's "Ruy Blas" overture, Massenet's "Scenes Pittoresques," and Elgar's "Pomp and Circumstance."

DETROIT MENDELSSOHN CLUB SINGS HANDEL'S "MESSIAH."

Excellent Performance with Noted Soloists to Assist—Tuesday Musicales Concert—Other Attractions.

Detroit, Mich., January 15, 1915.

Saturday evening, January 2, at the Light Guard Armory, the Mendelssohn Club, Dr. Cuvier R. Marshall, conductor, gave its second performance of "The Messiah." The chorus, while not so strong numerically as last season, seemed perfectly adequate, vocally, and maintained the same excellent standard of choral work. The small orchestra, not at all times an unmitigated joy, was helped out materially by the small organ presided over by Henry Riley Fuller. The soloists were Olive Kline, soprano; Mildred Potter, contralto; Evan Williams, tenor, and Herbert Witherspoon, bass. Seldom, if ever, has the solo work in "The Messiah" been so satisfactorily sung here. The inherent beauty and deep religious feeling of the score were made fully manifest, and this composition, which under less skillful handling is apt to become tedious and monotonous, lived anew to the enjoyment of an enthusiastic and appreciative audience.

FLONZALEY QUARTET IN PHILHARMONIC COURSE.

For several years these splendid purveyors of fine chamber music, the Flonzaley Quartet, have given concerts in Detroit to constantly increasing audiences, so the Devoe-Kelsey management presented them in the Light Guard Armory, Tuesday evening, January 5. Necessarily music of such an intimate character loses much of its charm when heard in a place like the Armory, but the program was a triumph of artistic work and delighted the audience as usual. The numbers played were Haydn's quartet in G major (op. 17, No. 5), Tchaikowsky's quartet in E flat major (op. 30), and Reger's "Variations."

TUESDAY MUSICALS CONCERT.

The fourth morning concert of the Tuesday Musicales was given at the Century Building, Tuesday, January 5. Mrs. Frederic W. Brown and Mrs. Muir B. Snow sang two duets from "Haensel and Gretel," Humperdinck; May Leggett-Abel and Clara Koehler-Heberlein played romance for violin and piano by Mrs. H. H. A. Beach; Dorothy Rauth, contralto, sang delightfully a group of unusual Russian songs. The program was closed with two quartets of Elgar, "Fly, Singing Bird, Fly," and "The Snow," sung by Mrs. Brown, Mrs. Snow, Marshall Pease and William Kerr; the violin obligatos were played by Mrs. A. Abel and Della Hagerty. Alice Lydecker and Lillian Lachman Silver were the accompanists of the morning.

RUSSIAN DANCERS AT THE BROADWAY THEATRE.

Monday afternoon and evening, January 11, the Devoe-Kelsey management presented Anna Pavlova and her troupe of Russian dancers at the Broadway Theatre to capacity houses.

ADAMOWSKI TRIO.

Tuesday evening, January 12, the Chamber Music Society presented the Adamowski Trio in an open concert at the Hotel Pontchartrain. There was a large and musically representative audience present. The program was as follows: Trio, C minor, op. 101, Brahms; cello solos, "Andante Symphonique," l'Erlanger; "Tarantelle," Cossman; piano solos, nocturne in B, two etudes, Chopin; valse caprice, Rubinstein; violin solos, melody, Paderewski; mazurka, Adamowski; andante and scherzo from trio, D minor, Mendelssohn.

GUSTIN WRIGHT TO GIVE A THIRD CONCERT.

Gustin Wright has announced a third concert to be given in the Westminster Church for the benefit of the Red Cross Society in the near future. He contemplates returning to Paris soon.

JENNIE M. STODDARD.

Francis Rogers at Work.

The week beginning January 11 was a full one for Francis Rogers. January 11, he sang at the Studio Club, New York; January 13, at the Neighborhood Club, New York; January 14, at a private concert, New York; January 15, at Exeter, N. H., and January 16, at Southboro, Mass.

PHILADELPHIA ORCHESTRA IN ATTRACTIVE PROGRAMS.

Paderewski Symphony Performed—Notes of Current Interest.

Philadelphia, Pa., January 16, 1915.

After an absence of two years, Elena Gerhardt, the lieder singer, returned to this city last week as the soloist at the twelfth pair of concerts of the Philadelphia Orchestra, under the direction of Leopold Stokowski, at the Academy of Music, January 8 and 9. With an art which rests on broad foundations of experience and knowledge, and a voice which is mellowed and scrupulously "smoothed out," she sang an aria from "Der Widerspänstigen Zähmung" of Herman Goetz, and three of Richard Wagner's most wonderful contributions to the literature of the lieder, "Stehe Still," "Träume" and "Schmerzen." Gerhardt is easily a peer in the realm of the art song. In a manner equalled by few other singers before the American public, she has mastered the form and in the economy of her art is able to squeeze from it every atom of power. The singer made the best display of her powers at this concert in the Wagner songs. The Goetz aria is big, pretentious, and not without significance, but in comparison with sharp Wagnerian climaxes is futile. With her own consummate art fortified by the finely wrought and illuminating accompaniments (played magnificently at both concerts by Stokowski and his men) the singer certainly presented a real gem of interpretation.

Last week's program was one of Stokowski's finest achievements. Consider it for a moment. Opening with the "Fidelio" overture, it plunged immediately into the fourth Beethoven symphony, with its beautiful twin adagio and allegro movements; the strongly contrasting and "meaty" prelude to Act III of the "Meistersingers" separated the offerings of the soloist, and "The Flying Dutchman" overture closed the program. The concert met with unusual popular favor.

In what was probably the shortest concert (at least in point of numbers) ever given by the Philadelphia Orchestra, Leopold Stokowski, this week there was presented Liszt's "Tasso" and Paderewski's symphony in D minor. In these two numbers there is enough similarity to preserve inviolate the sacred "entity" of the symphony concert program and yet enough of contrast to produce one of the most stimulating concerts given by the orchestra this season.

In themes the compositions were much alike: Liszt celebrates the joys and sorrows of the unfortunate Tasso; Paderewski, the ancient grandeur, the heroism, and the tragic overthrow of his native Poland. But the structures which have been reared upon these themes are emphatically dissimilar. "Tasso" sounds for orchestral composers a new freedom with respect to form; it is the point from which Liszt's immediate followers made their departure; it is the beginning of the movement of which Paderewski's symphony is—well, hardly representative. Hence the keen pleasure of this concert. The joy of historical perspective which we found therein was clouded only by disappointment at modernism's inadequate representation.

Of course one is inclined, through confusion of the provinces of music, to expect too much from the pen of interpretative artists. But he who confesses disappointment in the Paderewski symphony must confess also to lack of even ordinary abilities of musical prognostication. For Paderewski's symphony is marred by the same faults which marred his pianistic performances last year. He strains after tremendous effects in the orchestra just as he did at the keyboard. Withal, his work (particularly in the andante) holds beautiful melodies, and, like his performance at the keyboard, has rarely beautiful moments. Stokowski and his men gave finely capable performances at both concerts.

NOTES.

Two interesting recitals were given at Combs Conservatory of Music this week. On Wednesday, William Irwin, Ida Spain, Gladys Mick, Marguerite Portley, Bertha Waisbain, Dorothy King and Lois Wands took part in the program; and on Saturday the principal numbers were given by Margaret Paine and Mildred Warner. These young vocalists gave an excellent interpretation of the Mendelssohn duet, "I Waited for the Lord," with Charles M. Schmitz, of the faculty, playing the cello obligato. The remainder of the concert was largely given over to compositions by Gilbert Reynolds Combs, director of the conservatory, MacDowell, and Mozart.

Under the direction of Jenny Kneidler Johnson, the regular concert of the Matinee Musical Club next Tuesday is to be comprised mainly of scenes from popular operas. Among those who will take part in the program are Mildred Moore Johnson, Octavia Dunn, Maud Hanson Bettit, Marie G. Loughney, Pietr Wiza, Emily Stokes Hagar, Paul Volkman and Effie Leland Golz.

Ossip Gabrilowitsch, the Russian pianist, is to be the soloist with the Philadelphia Orchestra next week. He will

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PERCY HEMUS "AMERICA'S BARITONE"

"The greatest exponent of American Songs."

"He is bringing the message of ART in an understandable tongue, and he delivers the message."

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Secretary, HEMUS STUDIOS, 64 E. 34th St., N. Y. C.

play the Mozart concerto in D minor. Mr. Stokowski will give the sixth Haydn symphony in G major (never heard here) and "Till Eulenspiegel."

Minnie Leahy Pancoast will sing at a concert to be given by the Women's Club of Salem, N. J., on Monday, January 18.

Robert Patterson Strine announces that John Thompson, pianist, will give a concert at the Chester Y. M. C. A. Auditorium on February 11, at which he will be assisted by Chester K. Lord, Howard F. Rattay and Helen Judd Strine. Mr. Thompson will be assisting artist at a concert in Witherspoon Hall on January 27. H. P. QUICKSALL.

Mme. Gluck with Philharmonic in Brooklyn.

Brooklyn's Academy of Music held what could well be styled a "capacity" audience on Sunday afternoon, January 17, when the Philharmonic Orchestra with Alma Gluck, soloist, again was heard in one of its attractive programs.

Following the Rimsky-Korsakoff symphonic suite, "Scheherazade" which opened the program, Maximilian Pilzer (concert master) was applauded, and finally the entire orchestra was obliged to share in the approval.

Strauss was represented by the "Till Eulenspiegel," brilliantly and humorously delineated by the orchestra and the spirited Liszt Hungarian rhapsody No. 1 in F concluded the program.

Alma Gluck first delighted her Brooklyn listeners with the Bellini aria, "Casta Diva" from "Norma."

Her second group was made up of the Grieg "Solvejg's Song" from "Peer Gynt" suite; Rachmaninoff's "Peasant Song" and two by Rimsky-Korsakoff, "Chanson Indoue" and "Shepherd Lehl."

The lovely flute-like quality of Mme. Gluck's voice, at times in its legato suggestive of the violin, her easy, smooth emission, phrasing, breathing, mezza-voce, and distinct enunciation, account for the wide following, which this young soprano already enjoys. Her voice is becoming notably fuller and her lower tones have taken on additional depth and color. The "Chanson Indoue" as sung by Mme. Gluck always has had additional charm and the "Shepherd Lehl" is a number particularly suited to her style and delivery.

The entire program of this, the third subscription concert in Brooklyn, proved a musical treat in every respect.

Elena Gerhardt Reappears.

A good sized and friendly audience greeted Elena Gerhardt at Carnegie Hall last Saturday afternoon, January 16, when she made her reappearance here in recital and sang numbers by Schubert, Handel, Wolf, Beethoven and several by American composers, including Morse-Rummel's very feeling, well set and unusually musical lyrics. "Ecstasy" and "The Bitterness of Love." These numbers by the gifted American made an exceptional hit.

Mme. Gerhardt's style of delivery, the qualities of her voice and her interpretative methods are familiar to New York audiences and need no lengthy elucidation at this moment, especially as the artist has not changed materially in her performances since her former appearances here. Her sense of musical proportion and knowledge of text values remain potent factors in her concert manifestations. She was applauded heartily and had to add several encores to her programmed list of songs.

Hamlin Busy.

George Hamlin, the tenor who chanced to be in Venice when the European war broke out, is enjoying an active season at his studio headquarters in Aeolian Hall, New York, where he is busy coaching advanced singers when not filling engagements.

LIVERPOOL MIXES WARS WITH MUSIC.

English Harbor City Keeps Up Its Musical Activity—Philharmonic and Other Orchestral Concerts—A Series at Which the Admission Is Only Four Cents with the Added Attraction "Smoking Allowed"—Belgian Musicians Crowding the English.

22 Fern Grove,
Liverpool, England, January 1, 1915.

The bland themes and polished instrumentation of Mendelssohn's "Italian" symphony were heard under the sinuous gestures of Wassily Safonoff, at the third Philharmonic concert. On quite another plane of thought came Brahms' violin concerto, the solo being in the hands of Isolde Menges, a very clever young violinist whose technical attributes and artistic outlook are in equal ratio. She played also a trio of pieces by Chopin and Schumann (arranged by Auer), these being deftly accompanied by Helena McCullagh. A spiritless performance of the choral polonaise from Glinka's "Life for the Czar" was atoned for by a brilliant reading of Tchaikowsky's "Francesca da Rimini," the excellent orchestra responding promptly to all the Russian conductor's batonless appeals.

Quite the outstanding feature of the fourth concert was the magnificent treatment by the Belgian pianist, Arthur de Greef, of the solo part of Grieg's concerto in A minor. Thomas Beecham was in charge of the orchestra, which performed Franck's symphony in D minor, Bizet's "Patrie" overture, and the march from Grieg's "Sigurd Jorsalvar." Phyllis Lett sang with great emprovement Saint-Saëns' setting of Hugo's poem, "La Fiancée du Timbalier," but it is flamboyant stuff and only tolerable when treated by a vocalist of Miss Lett's capacity. She also sang Granville Bantock's "I Loved Thee Once, Atthis," Frank Bridge's successful arrangement of an old Easter hymn, and Elgar's "Land of Hope."

The presence of Gabriel Pierné at the conductor's desk during the fifth and sixth concerts roused a good deal of interest among local amateurs and those subscribers who experienced his methods last season when he made his debut here. That the committee's wisdom in engaging the distinguished French musician was justified received emphatic endorsement on each occasion, notably at the conclusion of the choral legend, "The Children's Crusade."

The first of the two concerts presided over by Pierné was devoted wholly to French music, with the exception of the introduction and bridal procession from Rimsky-Korsakoff's "Le Coq d'Or," which acted as a postlude and was received with acclamation by those who took the trouble to remain. Lalo's overture to "Le Roi d'Ys," Debussy's "Nuages" and "Fêtes" and Maurice Ravel's suite, "Ma Mère L'Oye," offered sufficient contrast to provoke comparison. Arthur Catterall, the young chef d'attaque, gave a finished performance of the solo of Mozart's fifth violin concerto (in A) and pieces by Gluck and Arensky. Walter Hyde sang Gounod's "Lend Me Your Aid" and four "Impressions."

A. C. BOULT'S SERIES.

The first of a series of orchestral concerts organized by Adrian C. Boulton was not a success as far as the attendance was concerned, which was a great pity, as the program was calculated to please all tastes and the prices of admission were graded to suit everybody. When a seat is obtainable for four cents, with permission to smoke, and other places ranged from twice that amount to fifty cents, it says very little for the musical taste of Liverpool that the audience was so meager. Perhaps, however, the affair was not sufficiently advertised, and it is to be hoped that this will be rectified in the future. Among the works given was Bach's second "Brandenburg" concerto, the four solo instruments being in the skilled hands of John Lawson (violin), E. S. Redfern (flute), Whittaker (oboe) and Hall (trumpet). The orchestra is small but complete in every department, and Mr. Boulton's conducting—he is a pupil of Nikisch, by the way—was marked by evident knowledge of the scores under consideration. Mozart's "Figaro" overture, and Ivanoff's "Caucasus" were in the scheme; and a well-balanced rendering of Mendelssohn's violin concerto (Mr. Lawson) merits commendation. Mrs. Ernest Taylor sang, but was not happy in her choice of material. It is absurd to attempt to make recruiting songs "artistic," yet this was attempted with, of course, complete failure.

At the second concert the vocalist was Ethel Penhall, a young local lady, whose agreeable presence and well trained contralto voice shone to great advantage in the largo from Handel's "Serse" and a number of English songs. "Teuton," Beethoven's first symphony occupied the place of honor in the program and, under Mr. Boulton's baton, a very steady rendering was effected. Henri van Damme, a skillful Belgian resident in this district, gave a good account of the solo of Tchaikowsky's "Variations on an Air Rocco" for

cello, afterward adding a very fascinating "Minnezeit," an arrangement by Jacob of an old Flemish melody. These, and the bulk of the vocal items, were tastefully accompanied on the piano by the conductor, who, if he can only hold out, will make these admirable concerts the success they deserve. Although not large, the attendance was in excess of that which was present at the initial effort.

THE BOULT ORCHESTRA.

The encouraging increase in the attendance at the third concert of this recently formed organization justifies the belief that, if Mr. Boulton can hold on long enough, he will in time secure large audiences. The program included Haydn's symphony in G (No. 13) and Saint-Saëns' violin concerto in B minor, the solo being played with great finish and genuine appreciation by Vivien Burrows, a young local artist who received his training under Ernst Schieffer, of Liverpool (now retired to his native Hannover), and Willy Hess, of Berlin. Vocal matter, including Schumann's "Two Grenadiers" and the prologue from "Pagliacci" were rendered by M. Bouquet, an excellent baritone hailing from Antwerp. The war is responsible for a considerable influx of Belgian musicians, and it is said that rather disquieting competition has made itself manifest in London and some of the big cities, though Liverpool seems up to the present to be immune.

I had almost omitted to mention one of the most interesting items on the program, viz., an orchestral sketch entitled "In the New Forest," the work of Richard T. Woodman, a young Englishman. The score is, as usual with most modern efforts, pretty full. Although there is a tendency to prolixity, I heard enough to justify the verdict that Mr. Woodman will be heard of again when further experience has chastened the exuberance of his fancy. At all events he appears to have an original outlook as well as a practical knowledge of orchestration. The concluding concert brought an original overture, written by E. Vaughan Williams for a recent production at Cambridge of Aristophanes' "Wasps," but I was too late to hear it. The other orchestral matter included the nocturne and scherzo from Mendelssohn's "Midsummer Night's Dream," Beethoven's rondo for wind instruments, Bizet's suite "L'Arlesienne" and the "Siegfried Idyll." Dorothy Ledson sang Gluck's "Che farò" and specimens of Goring Thomas, Landon Ronald, with much charm. These admirable concerts will be resumed in January.

CARL ROSA OPERA.

Although the personnel and management of this old established operatic organization has of course been changed over and over again during its forty years of existence, never has the spirit of its founder—the late Carl Rosa—been so thoroughly reflected as in the present directorship of Walter Van Noorden, who (like Rosa) combines in himself the qualities of a keen business man with that of a brilliant and discerning musician. This latter quality, in fact, has had much to do with the rejuvenation of the company of late years, and the present staff of principals, chorus and orchestra is, both as regards quantity and quality of a very high degree of excellence. A short season of seven nights given in the Court Theatre has proved that the versatility of Mr. Van Noorden's people is of a character that enables them to present a series of widely different works and to impart the necessary histrionic finesse, the absence of which is not to be condoned by lyric efficiency, however complete. The works performed were "Carmen," "The Tales of Hoffmann," "Trovatore," "Aida," "Jewels of the Madonna," and "Faust."

RODEWALD CONCERT CLUB.

In February of last year I made the following remarks in the MUSICAL COURIER arising from impressions of a concert given by the above organization: "The evening was rendered specially interesting by the wholly delightful singing of Helen Anderton and the artistic accompaniments of Dorothy Crewe," and I have little to add and nothing to withdraw from that statement in connection with this season's third of the R. C. C. At first, during the progress of a viola sonata in A minor by Emil Kreuz, Miss Crewe's playing was far too prominent, but this was to a large extent caused by the undue resonance of the platform which magnified the voices of the powerful Bechstein. This drawback was, however, subsequently remedied, and the correct focus obtained to general satisfaction. Miss Anderton's solos were chosen from Handel, Granville Bantock, Hamilton Harty, Graham Peel, and C. A. Lidgley, all of which were treated with musicianly intelligence and clear enunciation, but I was sorry to find that there were no German Lieder included in the scheme. owing no doubt to "patriotic" prejudice against the products of a country that has left some of the noblest art legacies to mankind. Fancy banishing Schubert, Schumann, Löwe (and how many others?) from the concert platform for such a reason! However, let us hope and pray that happier and saner days may soon be upon us. In addition to the sonata by Kreuz (a son-in-law of Richter, I believe), H. S. Cropper contributed carefully studied material by Hans Sitt ("Concertstück") and pieces by

Rubinstein, etc., but the instrument somehow, does not lend itself to prolonged solo work.

The fourth concert served to introduce a young Belgian lady singer, Marcelle de Vrin of Brussels, of which conservatoire she holds a gold medal. Her selections included the big scena from "Der Freischütz," the prayer from Puccini's "La Tosca" and a pretty chanson by Stiénon du Pré. The accompaniments were in the hands of Herbert Blenkarn. The already mentioned Van Damme was again in evidence and submitted two cello sonatas by Marcello, an elegant "Lied" by Vincent d'Indy and other matter of lesser importance. Stanley Dale, a clever local organist who aims at piano virtuosity, brought forward Grieg's ballade (op. 24)—which contains the germ, note for note, of Rachmaninoff's ubiquitous prelude—and Chopin's barcarolle (op. 60), in which he displayed considerable technical address and appreciation of chiaroscuro.

W. J. BOWDEN.

Melody in Modern Music.

There is a general lament in the lack of melody in modern music, says the Memphis (Tenn.) Commercial-Appeal.

When we hear the old ballads that used to be sung many years ago a flood of happy memories is awakened. These songs may be a bit old fashioned, but they sound sweetly weird; they may lack the shallowness of modern music, but even composers of today cannot fail to appreciate their harmonious beauty.

This general lament has been growing. It was brought against Wagner and his school. It has been brought against Strauss and his company of more or less successful imitators over and over again in the present century. It is the eternal complaint of the music lover who refuses to accept mastery over the orchestra as a substitute for melody.

It must be remembered that the world changes as the years pass. Our modes of living change, our styles of dress, our literature is subject to the changes of time. It is but natural that music should also change. Each age is a golden age to the existing generation. When our children become grandparents they will look back upon the songs of today and may make the same complaint that their elders are now making.

No one for a minute will venture to say that the music of today possesses the lasting qualities of the music of Bach, Schumann, Mendelssohn, Haydn or Schubert. All of the great composers of the past seem destined to immortality not for their technical skill, perhaps, but for their power to write crystalline, sympathetic and beautiful melodies.

Wagner was great because he could write big, compelling harmonies. He was the father of a new school. He believed in great effects and succeeded in making others appreciate them, but Wagner will never be the great man in the history of music that Verdi is nor many of the other masters who wrote before his time.

Out of the din of modern music some young artist may yet find a hearing and live to see his name associated with the masters of the past.

This is a consummation devoutly to be wished, but the possibility of such a genius is yet very remote.

Boston Symphony and Other Notes.

Boston, Mass., January 16, 1915.

Dr. Karl Muck was slightly indisposed with a cold and found it advisable not to conduct the concert of the Boston Symphony Orchestra in Sanders Theatre, Cambridge, Thursday evening, January 14. For the first time, accordingly, Ernst Schmidt, who was engaged last autumn as assistant conductor as well as one of the first violins, took his place at the conductor's desk.

PAINE HALL IN CAMBRIDGE.

The suitability of Paine Hall, in the new music building at Harvard, for chamber concerts has encouraged the resumption of them at Cambridge, but not in the fashion of times gone by when the Flonzaley Quartet and others generally alternated in them. Instead, the department of music and Arthur Whiting have arranged a small series to fall on the evenings of January 20, February 10 and March 10. At the first of these Albert Spalding, violinist; Mr. Whiting, pianist, and Mr. Durieux, cellist, will be heard. The second concert will bring Marie Sundelius in a program of classic and modern songs, and at the third concert, the University Quartet of New York will sing songs by Brahms and a cycle of Scottish folk pieces.

SYMPHONY CONCERTS IN BOSTON.

The Brahms C minor symphony, No. 1, prelude and double fugue for strings alone, and adagio and scherzo for wind instruments, two little known orchestral pieces by Oskar Fried, the Berlin conductor and composer, and the overture to Mozart's "Magic Flute" were the numbers heard at the eleventh pair of concerts by the Boston Symphony Orchestra in Symphony Hall on Friday afternoon and Saturday evening of this week. VICTOR WINTON.

Florence Macbeth's Operatic Achievements.

Florence Macbeth, the coloratura soprano, following her Chicago appearances with the Century Opera Company has started a tour of concerts in the West.

Some of her recent Chicago and New York press criticisms are here attached:

Miss Macbeth made a successful appearance in the role of Olympia.—Chicago Herald, December 9, 1914.

Miss Macbeth, as the doll, "Olympia," made her debut for this season and sang with pure intonation, with flexibility and with good



FLORENCE MACBETH.

vocal command. She also looked comely.—Chicago Examiner, December 9, 1914.

The Century Company performed "Lucia di Lammermoor" . . . Miss Macbeth made a great success and took more curtain calls than it was easy to count.—The Chicago Tribune, December 30, 1914.

She disclosed admirable quality of tone in the upper range and the bravura of the Mad Scene was excellently set forth. Miss Macbeth did not finish her artistic labors without evidence on the part of her listeners that those labors had been enjoyed, for there were presentations of flowers when she and some of the other artists appeared before the curtain.—The Chicago Herald, December 17, 1914.

Miss Macbeth sang her Mad Scene with a great sense of the beauty of the music and she was without exception in tune.—The Chicago Tribune, December 17, 1914.

As on the former occasion, she showed herself to be an expert specialist of coloratura parts, singing the florid music quite as exactly and with rather more ease and suavity than before.—Chicago Daily Journal, December 9, 1914.

Her rendition of the Mad Scene was a real vocal achievement, and her limpid tonal emission, her clear staccato passages, the flexibility with which she sang the cadenzas, and the high tones which she struck, were all done naturally and musically, and without the slightest apparent effort.—Chicago Examiner, December 17, 1914.

Last night's performance was a very creditable one, especially on the part of Florence Macbeth. . . . Miss Macbeth's fine voice was displayed to good effect, and she showed not a little schooling in the art of florid song.—New York Tribune, November 18, 1914.

Miss Macbeth was a small and engaging Lucia. Her pretty voice was heard to advantage in the music, especially in the coloratura passages. She disposed of the floridity with ease. She introduced some difficult ornamentation, similar in character to that used by Mme. Tetrazzini, and received much applause.—New York Sun, November 18, 1914.

The title part was taken by Florence Macbeth, the little American coloratura soprano who made a hit when she impersonated the Doll in "The Tales of Hoffmann," a fortnight ago. She proved a creditable exponent of the requirements of Donizetti's love-crazed heroine, carrying the Mad Scene, with all its vocal gymnastics, triumphantly.—New York Evening World, November 18, 1914.

Last of the Century's ten or more English opera revivals in as many weeks, a retranslated "Lucia" delighted a final Tuesday audience on Central Park West, last evening, with Florence Macbeth new as Lucy, the bride of Lammermoor. Donizetti's famous sextet was encored outright and Macbeth's Mad Scene brought bouquets and a riot when she threw the flute player an American Beauty rose.—New York Evening Sun, November 18, 1914.

. . . chief honors being carried off by Florence Macbeth and Orville Harrold. Miss Macbeth has a birdlike soprano voice and her performance of Lucia called forth enthusiastic applause. She was especially good in the Mad Scene, and she sang the touching lyrics with pathos and feeling.—New York Evening Post, November 18, 1914.

It was a fine production, in which Miss Macbeth especially showed a brilliant coloratura voice.—Translation, New York Staats Zeitung, November 18, 1914. (Advertisement.)

Third Meeting of the National Opera Club.

Judging from the numerous gathering last Thursday, January 14, at the Waldorf-Astoria, New York, the National Opera Club of America bids fair to fulfill the sanguine expectations of its members. At this third meet-

ing of the club, "Modern French Opera" was the subject. A brilliant audience, composed of members and guests, found evident delight in the proceedings of the afternoon.

Romualdo Sapio spoke with clear insight, on Modern French music, and vocal contributions in the way of illustrations, were artistically rendered by Mme. Birmingham, contralto, and Vilons Beck, baritone of the Paris Opera, both of whom sang excerpts from works of Thomas and Massenet. The instrumental items were more modern, including Saint-Saëns, "Rondó Capriccioso" for violin played by Mlle. Colette and a group of Debussy piano pieces, delightfully interpreted, by Olga Sapio, with clean cut technic and sympathetic feeling.

It was altogether one of the most pleasant and interesting afternoons which this club has experienced.

Bispham Still an "Educational Institution."

Some one cleverly said of David Bispham that he was a great educational institution all by himself. He has sustained this reputation fully during his present season, as he has appeared before a great many of the universities and colleges with unusual success. The distinguished baritone made record appearances at Columbia University, in the extension course of Pennsylvania University, in Yale University and his appearances in Galesburg, Ill., where he was called twice within two months, appealed to the students of this university town, as may also be said of Chambersburg, Pa., and Burlington, Vt., the home of the Vermont College. Mr. Bispham is still filling engagements under the auspices of the colleges, as he is yet to sing before the Cornell students and his Western engagements include an appearance at Ann Arbor.

While in New York, Mr. Bispham consented to requests from the settlement workers and the Christian Associations to sing for them on Sundays, which he has frequently done twice in one day. He has also appeared before large gatherings at the People's Institute, and in the auditorium of the Y. M. C. A. on West Fifty-seventh street.

Mr. Bispham is perfectly consistent in his desire to have his audiences understand the text of his songs, and upon occasions like this, he invariably asks them whether they would prefer to hear him sing in German or Italian, as he finds the audience, and by the outburst of applause he decides the language in which his program shall be sung.

He also takes into consideration in making his programs for the different cities, those which have foreign population, and according to these he arranges to sing the songs in the language which he feels would be most likely to please.

Mr. Bispham will sing at the Harvard Club, January 17, for the seventh consecutive year, which appearance added to the list of engagements already filled, makes a strong "University" feature of the artist.

Mme. Szumowska Helps Polish Fund.

Although one would not think it to look at her, it is just twenty years since Antoinette Szumowska, the Polish pianist, first came to America and won favor with her

playing. She was a mere slip of a girl then, fresh from the studio of Paderewski—said to be his only acknowledged pupil—and fresh, too, from her debuts in London and Paris. She appeared immediately with the Boston Symphony Orchestra in Boston and New York, and with the Thomas and New York Symphony Orchestras in various cities. Since that time she has always held a high place in the affections of her chosen land. Today she is a better artist than ever before.

Since the beginning of the war Mme. Szumowska has confined her activities very largely to building up the fund for destitute Poland. By her tireless energy she has succeeded in raising almost \$3,000 in Boston and with her concerts throughout New England. She will play in New York later in the season.

Klibansky Artists Heard.

Some pupils of Sergei Klibansky keep busy. Lalla Bright Cannon sang with great success January 1, at the Hotel Astor, at a reception of the Equal Suffrage League. Arabel Marfield sang at the regular Thursday evening musicale of Mr. and Mrs. Arthur Brown, January 7.

Miss Cannon and Miss Cooper sang at the New Year's reception given by Mrs. Charles A. Hamilton.

Paul Eichhorn sang December 27 at an organ recital given in the Forest Hill Presbyterian Church, Newark, N. J.

Miss Cooper will sing in Newark, January 13.

Appended are flattering notices of Louise F. Wagner's singing in Cincinnati, Ohio:

Her recital was an artistic success, which merited an extended recognition, and the story of those struggles and disappointments which led up to her present standing are along the real artistic line of work. Miss Wagner is an operatic singer, a dramatic soprano, whose foreign engagements were cancelled on account of the war. Her voice has a wide range and a full expression.—Times Star.

Miss Wagner is abundantly endowed. Added to a charming stage presence, she has a soprano of large range and splendid power, and, considering her youth, a well developed feeling for artistic effects. She is essentially a dramatic singer, as her rendering of the single dramatic selection on her program, the "Leise Leise" aria from "The Freischütz" of Weber, demonstrated.—Sunday Commercial.

The next pupils' recital will take place February 6, at the Y. M. C. A., Fifth-seventh street, New York.

Gabrilowitsch in New Orleans.

New Orleans, La., January 14, 1915.

Ossip Gabrilowitsch played last night at the Athenaeum under the auspices of the Philharmonic Society. The magnificent artist triumphed in a program notable for its quality and variety. About six years ago, when he first appeared here, he revealed admirable attributes which last night were again displayed with even greater splendor. Such exquisite tonal command and such entrancing cantilena as his cannot but leave lasting memories. At no time, in the biggest of climaxes, did the distinguished performer call from the piano tones other than of remarkably pure quality. His success was emphatic.

HARRY BRUNSWICK LOEB.

THE CINCINNATI SYMPHONY ORCHESTRA

DR. ERNST KUNWALD, Conductor

According to present indications, the number of cities wanting the services of the Cincinnati Symphony Orchestra for the season 1915-1916 will be in excess of the dates available for touring engagements. Those wishing reservations for next season, therefore, are requested to make application for time as early as possible.

KLING L. ROBERTS, Manager. 12 TIMES STAR BLDG.
CINCINNATI

CHICAGOANS HEAR REGER QUARTET IN D MINOR.

The Work Consumes Nearly Two Hours in Performance—Is Ultra Modern But Has Much to Recommend It—Cliff Dwellers Elect Officers at Annual Meeting—A Cancelled Concert—Notes and General Mention.

Chicago, Ill., January 16, 1915.

Under the management of Wessels and Voegeli the Flonzaley Quartet appeared before a large and demonstrative audience at the Fine Arts Theatre on Sunday afternoon. It is very seldom in Chicago that organizations of this kind draw from the general public unless the quartet is assisted by a well known artist. The Flonzaleys, however, do not need assistants, as their reputation in itself is sufficient to warrant the general public to listen to their program. Furthermore, the music lovers and connoisseurs of chamber music always await the coming of the Flonzaleys to hear unhackneyed quartet programs.

The Reger quartet in D minor, op. 74, made up the principal number of the Flonzaley offerings, the other selection being the Haydn quartet in C major, op. 17, No. 5. The Reger quartet has much to recommend it. It is ultra modern, but though at times cacophonous and discordant, it contains many pages of beautiful melody. The quartet takes nearly two hours to play, but the work proved so interesting that it sustained the attention of the public and this was due in a large measure to the admirable rendition given by the Flonzaley Quartet. The Haydn quartet was somewhat refreshing after the Reger output and as played by the Flonzaleys gave unalloyed joy to the ear and soothed the nerves. The audience was exuberant in its applause, and rightly so. The concert was pronounced a huge success.

KARLETON HACKETT DIRECTOR OF CLIFF DWELLERS.

At the annual meeting of the Cliff Dwellers held on Monday afternoon, January 11, at their home on the top floor of Orchestra Building, the following directors were elected: Charles L. Hutchinson, Hamlin Garland, N. A. Carpenter, Henry Kitchell Webster and Karleton Hackett. Mr. Hackett is the music critic on the Chicago Evening Post and associate director at the American Conservatory of Music, where he heads the vocal department. Henry Kitchell Webster is the well known magazine writer and

a brother of Ronald Webster, critic on the Chicago Tribune.

BEATRICE GJERTSEN'S DEBUT.

Beatrice Gjertsen, formerly principal dramatic soprano of the Grand Ducal Theatre of Weimar, made her bow to a Chicago audience at the Blackstone Theatre under the direction of Harry Culbertson on Sunday afternoon, January 10. Mme. Gjertsen had arranged a well balanced program, which was made up of German, Norwegian, English and American songs. The recital, which was scheduled to start at 3.30, began only a few minutes before four o'clock. The reason for the tardiness was probably due to Mme. Gjertsen's physical condition. Although hampered by a distressing cold, she preferred to go on rather than disappoint her audience. Under such conditions it would be unwise to pass criticism on this artist's value as a recitalist.

KATHARINE GOODSON WITH AMATEUR CLUB.

Next Monday afternoon, January 18, at the Illinois Theatre, under the auspices of the Amateur Musical Club, Katharine Goodson, the pianist, will appear in recital. A well balanced and diversified program has been arranged.

MARIE YAHN SINGS BEFORE CHICAGO WOMAN'S CLUB.

At the meeting of the Chicago Woman's Club held in the Francis I Room of the Congress Hotel last Thursday, January 7, Marie Yahn, the contralto, was among the principal soloists. Mrs. Yahn sang the aria "Che Faro," from "Orpheus," and a group consisting of the Protheroe "Sometimes," Hahn's "D'une Prison" and "Down in the Desert," by Gertrude Ross. Mrs. Yahn scored her usual artistic success.

GEORGIA KOBER IS BUSY.

Georgia Kober, pianist and president of the Sherwood Music School, left on Thursday, January 14, for a tour to the Pacific Coast. She will play the Godard concerto with the Seattle Symphony Orchestra on January 21. Just before her departure Miss Kober appeared at the faculty recital given by the Sherwood Music School at Thurber Recital Hall. She played a selection by Walter Keller, which is dedicated to her, and she was also heard in the Cyril Scott "Lento," MacDowell's concert etude, and, with the assistance of Arthur Fram, she played the Godard A minor concerto (first movement).

The others who participated at the faculty concert were G. Magnus Schutz, basso, who (the program informed us) sang the "Vulcan's Song," from Gounod's "Philomen et Baucis." Probably he sang the aria mentioned from "Philemon et Baucis." Elsa Harthan Arendt was heard in the Weingartner "Liebesfeier" and the Godard "Le Tasse"; Permelia Newby Gale, contralto, sang a group by Gertrude Ross, including "Sunset in the Desert," "Night in the Desert" and "Down in the Desert"; David Dunbar Duggan, tenor, was heard in a group of songs by Campbell-Tipton

and Grieg. Other offerings were presented by Mabel Church van Alstyne and Miss Pierik. Mr. Goldman and Mr. Dressel played the Arenski trio.

"NATIVITY" SUNG BY CHOIR OF ST. PAUL'S CHURCH.

On Sunday afternoon, January 3, "The Nativity" was sung by the choir of St. Paul's Church. The rendition was made a special service, for the gifted pastor, Rev. Rudolph A. John, uttered appropriate remarks between each number of the short oratorio. The service has attracted attention from conductors like Harrison M. Wild. David Nyvall, who was a pupil of Emil Larson and Adolf Weidig, is the composer. The first performance of "The Nativity" was given in the Swedish Mission Church in Jamestown, N. Y., on Christmas morning, 1913, under the direction of the young composer, who had a chorus of 160 voices. In January and February, 1914, it was sung three times in Chicago by a union chorus of 175 voices from the various Swedish Mission Churches under the able leadership of A. L. Hvassman.

MIDWAY GARDENS CONCERT CANCELLED.

The second concert of the Midway Gardens series, which was to take place on Sunday afternoon, January 10, was cancelled. Information received at this office tends to show that the abandonment of the affair was due to lack of patronage and especially to the small attendance at hand a few minutes before the opening of the concert. The audience was then and there dismissed.

HERMAN DEVRIES PUPILS TO PRESENT "DON GIOVANNI" AND "LAKME."

At the end of this month, or during the first week of February, Herman Devries will give, with his pupils, the two first acts of Mozart's "Don Giovanni" and the first act of Delibes' "Lakme." The cast in "Lakme" is as follows: Gerald, Huntington B. Henry; Frederic, Lemuel Kilby; Nilakantha, Florian Varkony; Hadyi, Cameron Stewart; Lakme, Mrs. Thomas J. Prindiville; Mallika, Maria Yahr; Ellen, Dorothy Cannon; Rose, Filomena Carsone; Mrs. Benson, Margaret Gaffey. Those who will be heard in "Don Giovanni" will be: Don Giovanni, Lemuel Kilby; Don Ottavia, Beecher Burton; Leporello, Florian Varkony; Masetto, Frederic T. Blum; The Commendatore, Raymond Gifford; Donna Anna, Hazel Eden (Mudge); Donna Elvira, Ethel Magie, and Mrs. George C. Hixon will be the Zerlina.

RUDOLPH REUTER IN THE WEST.

Rudolph Reuter, the American pianist, will appear in Salina, Kan., on January 20, giving a joint recital with Mme. Olitzka. He is also booked for Denver, Colo., on January 18.

TEACHERS OF WALTER SPRY SCHOOL IN CONCERT.

Minnie Fish-Griffin, soprano, and James Whittaker, pianist, will give a recital on Saturday afternoon, January 23, 3 o'clock, in the Literary Club Rooms, Fine Arts Building. Mrs. Griffin will sing a group of songs by Schumann and also introduce some songs recently published and dedicated to her by the American composer, Robert Eilenberg. Mr. Whittaker will play the prelude, aria and finale by César Franck, and groups by Chopin and Liszt.

CHICAGO SYMPHONY ORCHESTRA CONCERTS.

At the fourteenth pair of concerts given by the Chicago Symphony Orchestra on Friday afternoon, January 15, and Saturday evening, January 16, two new works were offered and both won the full approval of the audience. The first was an overture by David Stanley Smith entitled "Prince Hall." The second novelty was a concerto for piano by George F. Boyle, which was interpreted by Arthur Shattuck, the American pianist. Mr. Shattuck has been heard several times in Chicago and on each occasion gave entire satisfaction. His interpretation of the concerto was brilliant and effective, and it might be said that a large part of the success belonged to Mr. Shattuck rather than the Australian composer.

The orchestral numbers included the Felix Mottl version of Bach's second "Brandenburg" concerto, the symphonic poem, "The Sirens," by Gliere, and the "Enigma" variations by Elgar. These selections were played with that finish now to be expected from the worthy organization at the head of which Mr. Stock presides, and which under his guidance has reached a predominant place among the very first symphony orchestras of the world.

KREISLER REENGAGED.

Previous to the appearance of Fritz Kreisler at the Auditorium Theatre on Sunday afternoon, January 17, Messrs. Wessels and Voegeli, local managers for this attraction, informed the press that on account of the big interest aroused by the first performance of Mr. Kreisler at the Auditorium, a second recital already has been arranged for February 14. Kreisler's second appearance, like his first one, will be at the Auditorium Theatre.

AMERICAN CONSERVATORY RECITALS.

Mr. and Mrs. Herbert Butler, Robert Ambrosius, and Mme. Ragna Linne will appear in recital at Kimball Hall,

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Saturday afternoon, January 23. The program will include the Mendelssohn trio for piano, violin and cello in C minor, and a group of violin solos played by Mr. Butler. Mme. Linne will sing a group of songs by Helen Ashley, Agnes Groendahl, Rubinstein and Grieg.

Allen Spencer will give his annual piano recital, Sunday afternoon, February 2, at the Fine Arts Theatre.

Jennie Johnson, contralto, will appear in recital Tuesday evening, February 2, at the Fine Arts Theatre.

ANNE FAULKNER-ÖBERNDORFER IN DEMAND.

Anne Faulkner-Oberndorfer, the originator in the West of opera musicales, and one of the best known musical readers in the country, has been engaged by the Cincinnati Symphony Orchestra to give, with the assistance of the full orchestra, two lectures on "The Orchestra and Its Instruments." The first one, at which the general public will be admitted, will take place on Friday, January 29, and the second one on Saturday afternoon will be for the children. Both concerts will be given in Emery Hall, Cincinnati.

HAROLD HENRY'S CHICAGO RECITAL.

Harold Henry, pianist, will give his Chicago recital in the Fine Arts Theatre on Thursday evening, February 4.

STURKOW-RYDER'S NEW WORK.

Theodora Sturkow-Ryder has written a new work, "Romance," for Louise Beidler's wedding, which Mrs. Ryder played at the ceremony with an orchestra. Mrs. Ryder has also written a violin and cello part to it and says that it's "going very wonderfully." Mrs. Ryder is kept busy playing in recital both here and out of town.

CHICAGO NOTES.

Emmeran Stoeber will give a violoncello recital, assisted by Thornwald Otterstrom, pianist, and Ludwig Becker, violinist, at the Fine Arts Theatre on Wednesday evening, February 3.

Elena Gerhardt, soprano, and Efrem Zimbalist, violinist, will be heard in a joint recital at the Blackstone Theatre, Sunday afternoon, January 24, under the direction of F. Wight Neumann.

Ethel Leginska, pianist, will be heard in an all Chopin program at the Fine Arts Theatre on Sunday afternoon, January 24. The affair is under the management of Wessells and Voegeli.

The American Conservatory of Music announces a miscellaneous program to be given by the advanced piano pupils of Frank Van Dusen, voice pupils of John T. Read and violin pupils of Ramon B. Girvin to take place on Saturday afternoon, January 16, in Kimball Hall.

The next concert by the Flonzaley Quartet will be given under the management of Wessells and Voegeli at the Fine Arts Theatre on Sunday afternoon, February 28.

Rudolph Ganz, the Swiss pianist, will be heard in recital at the Illinois Theatre, Sunday afternoon, February 7, under the direction of F. Wight Neumann.

Saturday morning, January 23, Felix Borowski will lecture in the Ziegfeld Theatre on "Richard Wagner." Following the lecture, students of the piano, violin and vocal departments will give a musicale which will be one of the most interesting of the regular programs presented this season. The following Saturday, Mr. Borowski will lecture on "Music of the Present Day," after which the College Orchestra of seventy-two pieces will present one of its monthly programs.

Sulli Reception.

At the first reception at the home of Giorgio M. Sulli, in New Rochelle, N. Y., January 12, this program was given: Aria from "Simon Boccanegra" (Verdi), Signor Martino; "Her Rose" (Combs), Mary Timmons; "J'ai pleuré en rêve" (Hüe), Margaret Virrille; "Poveri Fiori" (Tosti), Madeline Fanelli; "Ave Maria" (Gounod), Juanita Jessup; "Drifting" (Friml), piano solo, Daisy Evans; "Ideale" (Tosti), Madeline Fanelli; aria from "Don Carlos" (Verdi), Signor Martino; "Love Will Live" (Roedel), Mary Timmons; "Carmena" (Wilson), Juanita Jessup and Margaret Virrille; "Pochi Fiori" ("L'Amico Fritz"), Mascagni; "Preghe di Tosca," Mrs. Giorgio Sulli, sung by special request.

This program was sung by pupils of Mrs. Sulli, assisted by Juanita Jessup and Signor Martino, pupils of Mr. Sulli in New York. Daisy Evans accompanied.

Mary Timmons possesses a soprano of good dramatic quality.

Margaret Virrille has a promising alto voice.

Madeline Fanelli's voice is a soprano of lyric quality.

Juanita Jessup, coloratura soprano, is especially good in the high range.

The next Sulli reception will be given in the New York studio, Tuesday evening, January 26, at 8 o'clock.

Wright Artist-Pupil Leads Quartet.

May W. Brenz, an artist-pupil of Annola F. Wright, was the soprano of a quartet which gave an evening of

MUSIC OF THE WEEK.

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JANUARY.

Wed. 20. Aft.—JEROME UHL. Aeolian Hall.

Wed. 20. Eve.—"BORIS GODUNOFF." Metropolitan Opera.

Thur. 21. Morning.—HAARLEM PHILHARMONIC SOCIETY. Waldorf-Astoria.

Thur. 21. Eve.—PHILHARMONIC ORCHESTRA. Carnegie Hall.

Thur. 21. Eve.—"HUGUENOTS." Metropolitan Opera.

Fri. 22. Aft.—PHILHARMONIC ORCHESTRA. Carnegie Hall.

Fri. 22. Aft.—ALBERT SPALDING. Aeolian Hall.

Fri. 22. Eve.—BEETHOVEN SOCIETY. Waldorf Astoria.

Fri. 22. Eve.—"MADAM SANS-GENE." Metropolitan Opera.

Sat. 23. Aft.—THEODORE SPIERING. Aeolian Hall.

Sat. 23. Aft.—"MASKED BALL." Metropolitan Opera.

Sat. 23. Aft.—PHILHARMONIC ORCHESTRA. Brooklyn Academy.

Sun. 24. Aft.—FLONZALEY QUARTET. Brooklyn Academy.

Sun. 24. Aft.—PHILHARMONIC ORCHESTRA. Carnegie Hall.

Sun. 24. Eve.—OPERA CONCERT. Metropolitan Opera.

Mon. 25. Eve.—FLONZALEY QUARTET. Aeolian Hall.

Tues. 26. Aft.—GABRILOWITSCH. Aeolian Hall.

Tues. 26. Aft.—HENRY PARSONS. Little Theatre.

song on January 11 at the Isabella Heimath, New York. The other members of this quartet were Grace L. Hornby, Thomas Morgan Phillips and Frederic Harold Limpert. They were assisted by Clara C. Drais, organist, and Anna Poggenberg Kauffeld, at the piano.

Wolle Lectures in Akron.

From the Akron, Ohio, Press of January 13, 1915, the following clipping is taken, which explains itself:

The second of a series of lecture-recitals of the study section of the Tuesday Musical Club was given Tuesday afternoon in Trinity Lutheran Church, by Dr. J. Fred Wolle, organist and director of the Bach Choir of Bethlehem, Pa. A delightful program was rendered, which included an interesting talk on the life and music of Sebastian Bach.

Following the recital Mrs. Henry B. Manton received informally at her home in North Portage Path. Members of the study section and patrons were invited to meet Dr. Wolle. (Advertisement.)

Kriens' Symphony Club Concert.

Inez Barbour, soprano; Charles Harrison, tenor; Edward Rechlin, organist, and Rose Bryant, contralto, appeared with the Kriens Symphony Club, Christiaan Kriens, conductor, at the seventh concert given under the auspices of the women's committee of the Lutheran Education Society, Thursday evening, January 14, at Hotel Astor, New York. This was one of the most successful concerts given by this society. A large audience was in

attendance, and the playing of Edward Rechlin and the singing of Inez Barbour, Rose Bryant and Charles Harrison, as well as the playing of the Symphony Club, was much enjoyed.

Mme. Alda's New York Appearances.

Frances Alda, soprano of the Metropolitan Opera Company; Riccardo Martin, tenor of the same company; Lucile Orrell, cellist; Frank La Forge, pianist, and Emil J. Polak, accompanist, have been engaged for a concert to be held at the Progress Club in New York next Saturday evening, January 23.

Mme. Alda is also engaged to appear at the annual breakfast to be given by the Haarlem Philharmonic Society, Thursday morning, January 21, at the Waldorf-Astoria Hotel, New York. On this occasion she will be assisted by Frank La Forge, pianist.

Haarlem Philharmonic Annual Breakfast.

Thursday, January 21, has been chosen for the musicale and annual breakfast of the Haarlem Philharmonic Society, Mrs. Rastus A. Ransom, president, at the Waldorf-Astoria, New York.

Frances Alda, soprano of the Metropolitan Opera Company, is to be the soloist for the musicale which will begin at 11 o'clock. The breakfast will follow in the grand ball-room.

Marguerite Dunlap for Albany.

Marguerite Dunlap, the charming young Southern contralto, has been engaged to appear in recital in Albany on March 3, under the direction of John L. Nelson. Miss Dunlap will sing on February 1, at Lockport, New York, in joint recital with Paul Althouse, the Metropolitan Opera tenor, in the course provided by A. A. Van der Mark.

Clarence Eddy's Engagements.

Clarence Eddy, the American organist, has just returned to his Chicago home from Texas, where he played seven engagements in eight days. Mr. Eddy played on January 18 at Monmouth, Ill.; January 19, at Oregon, Ill., and is scheduled to play February 2, 4, 5 and 7 at DeLand, St. Petersburg, Gainesville and Jacksonville, Fla., respectively.

Lily Strickland's Compositions.

On Tuesday afternoon, January 26, a recital of compositions by Lily Strickland will be given at the Wanamaker Auditorium, New York. Miss Strickland will be assisted by Frances Hosea, Nevada van der Veer, Reed Miller, Hugh Allan, Gordon Kahn and Alexander Russel.



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GIOVANNI MARTINELLI

Distinguished Tenor of the Metropolitan Opera Company. Press criticisms of Martinelli's recent success in concert at Symphony Hall, Boston, Dec. 19, 1914.

He possesses temperament without limit, and at Saturday's performance literally bubbled over with it in the Puccini and Leoncavallo selections. His is a voice of great dramatic intensity, with an abundance of high ringing notes, clear and penetrating in quality.—Boston Advertiser.

Mr. Martinelli was heard at the Opera House as Radames and as Mario Cavaradossi in "Tosca." He sang the tenor aria from the third act of the latter and that from the first as an encore. His

voice has grown in size. It is manly, vibrant, ringing.—Boston Globe.

Martinelli possesses a pealing and clarion-like tenor.—Boston American.

Mr. Martinelli, who hitherto had sung here only in opera, is in appearance, in carriage, in his entrances and exits the traditional tenor, sure of himself, and sure of the boisterous applause that inevitably follows a display of musical passion and resonant high notes.—Boston Herald.

PHILIP SPOONER HAS SOMETHING TO SAY.

Prominent Young American Tenor Touches Upon Some Pertinent and Interesting Points Relative to Singing—Abandons Painting for a Music Career.

Philip Spooner is possessed of decidedly individual views and tastes concerning the art of singing, of which this prominent young American tenor is a brilliant and conscientious exponent.

Mr. Spooner's success in the concert field during the past several years is, it might be stated, the result of adhering to an ideal in the form of the best principles and traditions governing vocal lore and science, as well as maintaining a careful observation of the loftiest aims and purposes involved in the whole scheme of music.

Mr. Spooner is mentally alert at all times, a necessary asset, of course, and therein is to be found another vital reason for this singer's steadily expanding activities and prominence before the public.

Philip Spooner is not alone a musician of established repute, but is also blessed with the gift for painting. This interesting fact inspired a *MUSICAL COURIER* representative, during a recent chat with Mr. Spooner to propound to him this question:

"What prompted you to chose of these two arts a musical career?"

"In the first place," replied Mr. Spooner, "I have sung since I was three years old. Song had been the dominant force in me always, and it was difficult to think of anything else for long at a time. The only possible rival to music in my affections was painting, which I have studied all my life. It might be well to add here that in the distant future, after my public singing work is finished, it is my purpose to devote the balance of my life to painting."

"When I came to New York from the West, it was for the purpose of following the career of a professional painter and to pursue the study of music merely as an accomplishment. Gradually, however, while doing a portrait my mind would constantly revert to music. The desire to concentrate my whole energies on the latter study finally conquered and I surrendered unconditionally to the moving impulse of my life."

"You ask me," continued the tenor, "how I have attained success? If it can be said that success really has been attained by me at all thus far in my brief career, I would say that it is due to several factors which, to me, are the most important ones in the success of any young artist."

"In the first place, I did not make my debut in public or even sing in small drawing room affairs until I felt certain of having studied sufficiently long to be really prepared; at least as well prepared as a student can be. I did not feel prepared, as so many do, while my voice was uneven in quality, that is to say, while one tone was too open and another too closed, etc. I at least endeavored

to match all the tones of my voice as one would the stones in a necklace.

"Secondly," continued Mr. Spooner, "I did not attempt songs that were not suited to me just because others had always sung them, or tried to. Thirdly, I was never satisfied with anything I did, nor am I now for that matter, despite what any one says in a complimentary way, be he friend or unbiased critic. I am my own severest critic, and the fact that some tones in my voice, while singing a song, may occasionally please me, does not cause me to lose my sense of proportion for a moment and make me forget that in certain phrases of the song I did not fully realize either my own ideals or those of the composer. I never wholly do. This keeps me working, working, working, and I glory in it; it is not drudgery to me, it is my life."

"Many young singers depend upon the natural beauty and freshness of the voice for success," Mr. Spooner declared. "That brings applause and some dollars for a while, but when the first bloom of the voice is worn off, what is there left? A few dazzling notes, perhaps, if the voice ever was of exceptional natural beauty, and that is all. The beautiful phrasing, the finished enunciation, the light and shade, in fact the real art of singing which should carry the singer successfully through middle life and make him always worth listening to, is not there."

"My advice to other young artists," as you ask it, said Mr. Spooner to the interviewer, "would be: Do not criticize the work of other singers as severely as you do your own. Do not copy the faults in the great singers, but only their virtues. Do not think that you can sing as well as a Caruso, a Sembrich or other renowned stars; just try it. I predict that you can not. Do not be so pleased and satisfied with yourself that you cannot brook to hear criticism of your work. Do not fail to listen to your own voice as though you were listening to that of another. In short, qualify yourself to be a real critic by constant study and hearing the best in music, and then be your own most exacting critic."

The interviewer next asked Mr. Spooner whether or not he found this to be a satisfactory season, to which the tenor replied:

"I have already been on two concert tours, each of which covered several thousand miles, and on each appearance I received my guarantee. To most artists this would represent success, especially as the present season is deemed by many to be an off one."

"Yes, I have already sung in New York three times this season and have other engagements in the metropolis and its vicinity during the present season."

President's Niece Heard at David Musicales.

Mr. and Mrs. Ross David's musicale on Thursday evening, January 14, at 49 West Eighty-fifth street, New York, was delightful in every way. Mme. Howe-Cottrill, a niece of President Wilson, was the soloist of the evening, and a number of guests, prominent in the social and musical world were invited to hear her.

Her voice, which is remarkably clear and sweet, especially in the mezza voce, was heard to advantage in an aria from Massenet's "Manon"; Salter's "Pine Tree," and "Come to the Garden Love"; MacDowell's "Blue Bell"; La Forge's "To a Messenger," and Spross' "Jean."

At the last moment, in Lennox Barnes' absence, Harmonie David was asked to sing a group of French songs, "Three Bergerettes" by Weckerlin, followed by "O, Had I Jubal's Lyre—" from Handel's "Joshua." The latter was something of an achievement for so young a singer, but it was accomplished with a charm which surprised all who heard her for the first time.

A great share of the evening's success was due Melville Clark, harpist, who has toured with John McCormack, many times.

Mr. Clark came from Syracuse for the occasion and gave generously of his talent to an enthusiastic and responsive audience.

His numbers consisted of old airs, on the great harp. A concerto for harp and piano, with Marion David—a most satisfying ensemble—and selections on the little Irish harp—a unique instrument of his own making.

Marion David's accompaniments were of great value, as always.

At their next musicale January 23, Mr. and Mrs. David will present two of their artist-pupils: Mrs. Robert N. Mainzer, soprano of New York, and James Gamble, tenor of Philadelphia.

Katharine Goodson Plays in Brooklyn.

An especially arranged piano recital brought Katharine Goodson, the English pianist, to Music Hall, Academy of Music, Brooklyn, on Friday evening, January 15.

Students with musical scores, musicians, lay and professional, together with a goodly number of lovers of pianistic art made up the audience. Rapt attention and concentration on the part of Miss Goodson's audience accompanied every one of her numbers.

Miss Goodson is a much beloved person, not only in the United States, but also in Canada. She has also an established reputation for her reliable technic and masterly interpretations.

On this occasion her purling runs, her now delicately sure, now strong and vigorous touch, her reliable left hand, clean cut chords, pedalling, etc., in fact her complete technical equipment again aroused the admiration of her Brooklyn audience. It was a splendid illustration of reliable technical facility.

But this was, of course only subordinated to her interpretations which are characterized by conscientious devotion to the spirit of the composer, depth of feeling, and poetical insight. It would be easy to style Miss Goodson a poetess of the piano.

Miss Goodson paid tribute to three American composers by including them on her program. Of these the Henry

Holden Huss "Sans Souci," op. 25, No. 2, and the MacDowell "Märzwind," op. 46, No. 10 (repeated) stood out especially. Arthur Whiting's "Prelude," "Chansonette," "Dance," which comprise his "Suite Moderne," op. 15, also was performed.

These were Miss Goodson's numbers in full: Aria, Pergolesi; gigue in B flat, Bach; capriccio, Scarlatti; sonata in A flat, op. 110, Beethoven; fantasia in F minor, op. 49; three etudes, mazurka in A minor, op. 17, No. 4; scherzo in B flat minor, op. 31, Chopin; the American composer works mentioned above; the Debussy "Clair de Lune" and the Liszt rhapsodie, No. 2.

Herbert Songs on Friendly Sons' Program.

At its second annual concert on the evening of January 26, the Glee Club of the Friendly Sons of St. Patrick, Wilbur A. Luyster, musical director, will include on its interesting program of Irish songs, at least five compositions from the pen of Victor Herbert. The Glee Club of the Friendly Sons of St. Patrick is said to be Mr. Herbert's pet organization.

"New Ireland" is new to New York, but was sung by the club in Washington last spring. Two arrangements of old Irish airs to be heard for the first time anywhere are his setting of "O'Donnell Abo," a war song of the year 1597, and the rollicking, "Widow Machree," which is not to be confounded with the "Mother Machree," the words and music of which are by Mr. Herbert's grandfather, Samuel Lover.

Mr. Herbert has coached the club in his own songs, and will conduct them in person.

Horatio Parker will be represented on the program by "In the Mid Hour of Night," also new to New Yorkers.

Rose Marie Campbell, contralto, who has just returned from a concert tour and John Finnegan, tenor soloist of St. Patrick's Cathedral, will be the assisting artists.

Among the officers of the society are Victor Herbert, president, and Thomas M. Mulry, first vice-president.

Küzdö Pupil Scores.

Saturday evening, January 16, Willard Osborne, the fifteen year old pupil of Victor Küzdö, gave a violin recital at the hall of the New York Institute of Music.

The boy's playing was a complete surprise to his audience. That his training would be of superior order was taken for granted, as he had enjoyed the instruction of Leopold Auer in Petrograd, and lately that of Victor Küzdö, of New York. However, he revealed in his playing characteristics which can neither be taught nor studied, and which augur favorably for his future success as a violinist.

In the Handel sonata he showed remarkable dignity and repose; in the D minor concerto of Vieuxtemps his pure tone and the exposition of the dramatic episodes, in which the composition abounds, demonstrated his unusual gifts.

A group of short pieces by Kreisler and Küzdö, which followed the concerto, stood out in pleasant contrast to the heavier numbers of the program.

The recital ended with Hubay's "Carmen" fantasia. Master Osborne executed this very difficult work with dash and sure technic. Further study will doubtless place this boy of serious mind and modest bearing in the front rank of violinists.

Marcella Craft Wins Peoria.

On January 12, Marcella Craft gave a recital in Peoria, Ill., with great success, as the following telegram from the president of the Amateur Musical Club, who arranged the concert, testifies:

Peoria Ill., January 12, 1915.

M. H. Hanson,

437 Fifth Avenue, New York:

We are delighted with Marcella Craft's beautiful voice and art as heard here to-night by the Amateur Musical Club.

(Signed) MRS. HARRISON MONROE BROWN.

MacDowell Club to Hear Schmitt Works.

The music committee of the New York MacDowell Club, of which Walter L. Bogert is chairman, announces an evening of compositions by Florent Schmitt for January 26, at the club. Claire Norden will give a number of his piano pieces, and his B minor quintet op. 51 will be performed by Gaston Dethier, Edouard Dethier, Davol Sanders, Samuel Lifschey and Edwin T. Rice.

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GOLDMARK REMINISCENCES

BY
HELEN WARE

One by one they go, the old masters of the Hungarian school—Popper, the most jovial of all artists now, is followed by his countryman, Goldmark. Both have lived to see the results of their splendid work, both of them returned to their beloved country where they rested in peace on their laurels as if living up to the last letter of: "Extra Hungarian non vita est."

On afterthought, to be sure, Goldmark did not do much "resting." Ever young in spirit, like Popper, who departed before him, melody flowed from his soul to his last days.

During my last tour in Hungary he lived in Abbazia on the shores of the Adriatic, where he wove his melodies, working industriously many hours day after day. After his day's labor was over, the "Meister" would strike out for a brisk walk, and with bared head, erect and sprightly, he would kick up the white sand on the beach.

I cannot avoid continually mentioning Popper's name in connection with Goldmark, for both of these men were artists of majestic appearance and worldly culture with oceans of sunshine radiating from their souls, brilliant in conversation and witty—so witty indeed that on several occasions Popper was taken for a professional comedian by those who did not know him through his fame as the greatest cellist of his time. The bubbling humor, sa'ire, and philosophic moods of the cultured Jew seem to have reached their climax in these two artists.

Though Goldmark was born in a part of Hungary which is inhabited by the purest of the Magyars, yet, it seems that in his musical creations his Jewish spirit became the supreme, dominating power. Not only in his operatic and orchestral works do we find the effects of this dominating influence, but even in his violin and piano suite the andante movement is characteristically Hebrew in its melodic color as well as sequential form. One of his great Hungarian admirers explained this to me very convincingly. According to his theory, Goldmark was so greatly impressed with the wonderful melodic qualities of the pure Hebrew music as drilled into him by his father, the cantor of Keszthely, that the lessons of his boyhood grew into a life work—a dearly cherished ambition to give the Hebrew influence in musical art a high and dignified position.

Unfortunately for the average American musician, he cannot form the faintest idea of the valuable lessons that Goldmark received from his early training in the synagogue's musical literature.

The Reformed Jewish Church has sadly abandoned an art that has been sponsored by most of the great Jewish composers of the past; indeed, one would search in vain for finer chorus writing than that in the Passover celebration of Halévy's opera, "The Jewess." The musical settings for cantor and chorus form the most important part of the holiday services in the Hungarian Jewish synagogues. "Kol Nidrei" (arranged by Max Bruch) is but one of the numerous masterpieces that one hears during the important services.

I have mentioned all this so as to bring forth clearly whence Goldmark's music drew its inspiration for the wonderful Oriental colorings that we find in such abundance in his works.

During the last summer I spent in Hungary I roamed all over the picturesque country surrounding the famous Balaton Lake (theme of many a beautiful Hungarian folksong). These were the scenes of Goldmark's boyhood. Let me in truth confess that at the time I was not aware of the fact that one of Hungary's greatest musicians started his career in the quaint little city of Keszthely; but this fact was impressed upon me indelibly during the following winter, when among my numerous engagements in Hungary we came to Keszthely.

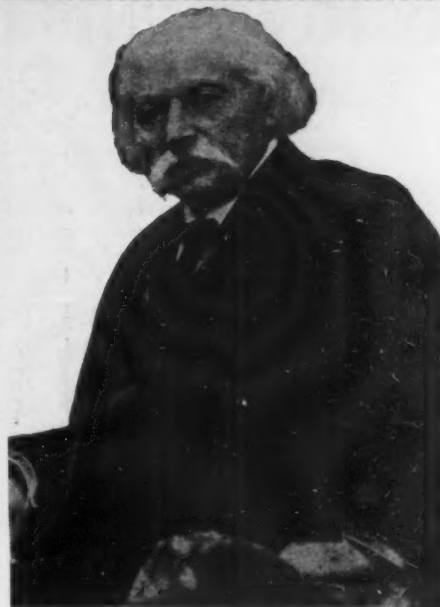
On our arrival at the concert hall my accompanist discovered that of our opening number, the Goldmark suite, he had brought only the piano score, forgetting to include my violin part. The local manager was summoned, and after many apologies he announced the change of program. Back of the stage I heard murmurs of dissatisfaction. The mishap grieved me, for it was a most unhappy beginning for my debut there. Thinking that perhaps the Beethoven sonata which I wanted to play would not please them, I inquired of the manager why they were discontented with the substitution of Beethoven for Goldmark. I was not kept long in suspense, for he flashed back with characteristic Hungarian temperament: "Because Goldmark was born here." Now I could understand, but it was of no avail, for I did not dare to risk playing the suite from memory, especially after what I had heard. Never before or since have I faced an audience with such anxiety to please, but they showed their appreciation in a hearty manner.

I felt happy to have conquered my evil forebodings, but my joy was premature, for when I came out to play my last encore a gray-haired old man stood up in the audience and informed me that the music lovers of Keszthely would consider it a slight to their city if I did not play the suite. His words rang sincere, and I realized that he spoke the sentiment of the entire audience. The suspense of the following moment was cruel. Then, as if by command, about twelve or fifteen young men offered to bring their copies. No sooner was the promise made than I had a copy of the mischief-making suite. A wonderful sensation took possession of me while playing. It seemed as if the happiness and sympathetic spirit of that audience were playing with me as a mere intermediary.

It was a glorious opportunity to interpret the message of Goldmark to some of his old-time playmates, to awaken in their memories the days when little "Karoly" played his naughty pranks and received his liberal spankings, as told at the banquet table after this memorable concert.

The gray-haired spokesman came up to the stage and expressed the gratitude of the audience.

Keszthely has lost one of its dearest and greatest sons, but as long as the waves of the Balaton wash its shores, they will sing their praises of him who came to make this world better and more beautiful with his heavenly message of melody.



CARL GOLDMARK.

and Amsterdam avenue, New York, on Monday evening, January 11. Their numbers consisted of quartets, and solos for soprano, contralto, tenor and baritone.

Mrs. Potter-Frissell Active.

Mrs. Potter-Frissell, the *MUSICAL COURIER* Dresden correspondent, is one of the few American piano teachers remaining abroad during the war. Recently she has taken a villa (built by her son-in-law, the architect, M. K. Baer) in the suburbs of Dresden, Leubnitz Neustadt, Kirschweide 1. The location is about twenty minutes from the center of the city.

As will be seen from the following notices, Mrs. Frissell is active and successful, one of her pupils having appeared not long ago in concert and pleased her hearers mightily.

Mrs. Potter-Frissell's latest soiree musicale was attended by nearly all the musical lights of Dresden.

Appended are current notices:

Anna Hoffmann, concert pianist, and a talented pupil of Mrs. Potter-Frissell (Leschetizky school), received highly complimentary criticisms of her playing at a concert given by a Glashütter Sängerbund in that town not long since. Critics of the Müglitztal Nachrichten and Dippoldswalder Tageblatt, November 15, write: "Frä. Hoffmann, from Lauenstein, revealed herself again as a pianist of most excellent (hervorragend) qualities. Of the two performances, 'Consolation' and D flat concert etude of Liszt, Frä. Hoffmann succeeded best in the etude. Only those who are acquainted with the difficulties of the Liszt compositions are really able to rightly estimate this lady's playing, and with the technique, as well as with the interpretation of her numbers, one may well be satisfied."—Dresdener Register.

The pianist, Mrs. Potter-Frissell, gave on Thursday in her Musik-Salon a soiree musicale, which was very largely attended. The program was opened by Frau Prof. Witting-Seebass and Mrs. Potter-Frissell with the sonata in D of Mozart for two pianos, which received an excellent rendition, rich in every detail of tonal beauty. As a well known Mozart player, Frau Witting-Seebass won the appreciation of her hearers in a performance (full of delicacy and fine feeling) of the seldom heard "Andante favori" of this master. Highly finished artistic enjoyment was given by Professor Scholtz by his execution of two of his own compositions, "Gedenk-Blatt" and "Liebeslied."—Dresdener Journal. (Advertisement.)

Theodore Spiering's Recital.

Theodore Spiering, whose solo appearances and pedagogical skill have brought the violinist renown abroad, is to give his first violin recital since his return from Europe in Aeolian Hall, New York, Saturday afternoon, January 23. Mr. Spiering, it will be remembered, was at one time concertmaster of the Philharmonic Society of New York, and acting conductor of the same society following the last illness of Gustav Mahler.

Mr. Spiering's program will be:

Sonata, D major.....	Nardini
Chaconne for violin alone.....	Back
Romance in G.....	Beethoven
Polonaise.....	Ferdinand Loh
Melody (from Souvenir d'un lieu cher, op. 42).....	Tschaikowsky
Scherzo (from Souvenir d'un lieu cher, op. 42).....	Tschaikowsky
Waves at Play.....	Edwin Grasse
Concerto, A major, op. 20.....	Saint-Saëns

Althouse Engaged for Evanston Festival.

Paul Althouse, tenor of the Metropolitan Opera Company, has been engaged as soloist for the Evanston (Ill.) May Festival. This makes the fifteenth festival engagement for this young Metropolitan singer.

Frances Ingram's Recent Notices.

Frances Ingram, the contralto, is having an extremely successful season in concert. The following are some excerpts from recent notices:

Frances Ingram, captivating, vivacious and charming, quite took her audience by storm with her splendid singing, to which she added bewitching, fascinating little mannerisms entirely unnecessary to insure her popularity, but none the less interesting. Her voice is one of those rare voices possessed of a melodious richness wonderfully pure in tone and musical quality. Marked by depth and volume, it is characterized by a smoothness and a color most beautiful. She sings with a dramatic fervor most effective, while throughout there is evidence of the intelligent interpretation, the sympathetic expression which gives her singing its real artistic qualities.—Kalamazoo (Mich.) Telegraph.

Miss Ingram is easily one of the best contraltos that Decatur has ever heard. Added to a voice of exceptional power, brilliance and richness, she has a fine stage presence and a graciousness of manner that wins her friends.—Decatur (Ill.) Daily Herald.

Frances Ingram was conspicuous because of a wonderful natural gift of an extraordinary organ. Her glorious contralto voice and ability to give to every tone an individuality in expression, her excellent interpretation and fine enunciation will undoubtedly make her famous as a singer.—Sioux Falls (S. Dak.) Argus-Leader. (Advertisement.)

Concert at the "Isabella Heimath."

The Song Cycle Quartet, consisting of May W. Brenz, soprano; Grace L. Hornby, contralto; Thomas Morgan Phillips, tenor, and Frederic Harold Limpert, baritone, appeared at a concert in the Isabella Heimath, 190th street



FRANCES INGRAM AND HER LITTLE FRIEND.

BOSTON EVENTS OF THE PAST WEEK.

Concert Activities Reviewed in Brief Paragraphs—Personal Mention and Notes.

11 Boylston Road, Fenway,
Boston, Mass., January 16, 1915.

Ethelynde Smith, soprano, and Percy Leveen, a young violinist who is winning much prominence of late by his unusual talent, appeared together in a joint recital Friday evening, January 8, at the Masonic Temple Hall in Portland, Me. Miss Smith is a favorite in Portland, her



ETHELYNDE SMITH.

home city, and needless to say her reception on this occasion was most complimentary to her artistic attainments. She has been appearing with much success during the present season in the principal New England music centers and is gaining steadily in the public's favor. This splendid young soprano is another of the many examples now before the American public of the teaching ability of Boston's prominent vocal instructor, Clara Tippet, of whom Miss Smith cannot speak too highly.

Both artists on this occasion scored immensely and were recalled time after time for encores. Their program was as follows:

"Russian Airs" (Wieniawski), Mr. Leveen; "A June Morning" (Charles Willeby), "Sylvain" (Christian Sinding), "Sing a Song of Roses" (Fay Foster), "Sunlight" waltz song (Harriet Ware), Miss Smith; "Le Cygne" (Saint-Saëns), "Tambourin" (Gossec), "Kieiwak" (Wieniawski), Mr. Leveen; "Old Buddhist Chant," Chi-

nese, "Tu," Spanish Habanera (Fuentes), Miss Smith; "Frühlingslied" (Oscar Weil), "My Little Friend" (Constance Tippet), "I Love and the World Is Mine" (Charles F. Manney), Miss Smith, violin obligati by Mr. Leveen.

Miss Smith gave a song recital at Bath, Me., under the auspices of the Fortnightly Club, on the evening of December 30. Her work on this occasion was likewise most satisfying, and the artist won many new friends in a vicinity where she has been heard time and again. Her program, very well chosen, contained selections by Hugo Wolf, Eduard Schutt, Christian Sinding, Cadman, Gertrude Ross, Hallet Gilberté, Rubner, Lang, Fuentes and others.

GILBERTÉ SONGS HEARD AGAIN.

Bertha Barnes, assisted by Jeanette Bell Ellis, gave a program of Gilberté songs last Sunday afternoon in the Pierce studios. Mr. Gilberté officiated at the piano as accompanist, and the many persons present were warm in their appreciation for both composer and the talented artists who sang his songs. Those familiar selections which Mr. Gilberté has found to be his most popular ones, viz., "In Reverie," "The Bird," "The Minuet," "La Phyllis," "The Little Red Ribbon," "A Rose and a Dream," "The Raindrop," "Spring Serenade," "For Ever and a Day," "An Evening Song," "Two Roses," and "Ah, Love, but a Day," were heard again and greatly enjoyed. This was their second hearing here within the past week. Mr. Gilberté, accompanied by Mme. Gilberté, left on Monday for Chicago, where the next two or three weeks will be spent in attending several recitals of his songs, which will be given in that city.

KREISLER'S RECITAL.

Fritz Kreisler came again last Sunday afternoon for his second Boston recital within the past month. The violinist returns again in two weeks for another Sunday afternoon recital. The program last Sunday contained the Vivaldi concerto in C major, "La Folia," by Corelli; Beethoven's romance in F major, and another in G major, the Bach Sarabande in B minor for violin alone, three Slavonic dances and "Tambourin Chinois," by himself. A tremendous audience was in attendance.

IRMA SEYDEL IN MILITARY ATTIRE.

The accompanying snapshot of Irma Seydel, the popular young violinist who resides in Boston, and who but recently, as announced in these columns, returned from concertizing in Germany, bears evidence of the military spirit of that country, a phase of the present conditions over there with which the young violinist was very closely associated. The uniform is that of a German non-commissioned officer, or similar to the office of a corporal in our own military grading. Miss Seydel returned to this country in order to fill her many engagements which had been booked for the latter half of this season. Many interesting and valuable press criticisms have just arrived from Europe, showing that the young artist scored as successfully abroad as she has in this country.

WALLASTON GLEE CLUB CONCERT.

The Wallaston Glee Club gave the first concert of the season on Tuesday evening, January 12. Cara Sapin, contralto of the Boston Opera Company, assisted the club. Works given comprised the Gericke "Awaken, My Love," "Mammy's Lullaby" arrangement from Dvorák's "Humoresque," by Spross; Brahms' rhapsodie, with Mme. Sapin as soloist; "Monk of the Mountain," by Bullard, and "Sweetheart," by Prentiss. Mme. Sapin was also heard in these solo numbers: Aria, "Divinites du Styx," by Gluck; "Psyche," by Paladilhe; "Traum durch die Dämmerung," by R. Strauss; "Flower Rain," by Schneider; "Wunsch," by Breidt; "Through a Primrose Bell," by Spross, and "Way Down South," by Homer. Mme. Sapin has been highly successful this season and is enjoying an ever increasing demand from the public. She is now being booked extensively for summer engagements by the White agency of this city.

NOTES.

At the new Toy Theatre, on Dartmouth street, Mrs. Frank King Clark, mezzo-soprano, and George Proctor,

pianist, will appear in joint recital, Wednesday afternoon, January 27. Mrs. Clark will be heard in modern and classic lieder. This recital is postponed from Sunday afternoon, January 17.

The corporation of Harvard has sanctioned the use of the Stadium for the performance of Wagner's "Siegfried" out of doors performance, next June, and the arrangements are already announced for the sale of seats to officers and students of the university. Thereafter will come the turn of the general public, for which there will be room and to spare in the great oval that seats between forty and fifty thousand persons.

The Flonzaley Quartet will devote its concert of Thursday evening, January 28, in Jordan Hall, chiefly to Max Reger's quartet in D minor, which it has lately added to its repertoire. One of the little Haydn quartets stands alone beside it on the program.

New Musical Quarterly.

A new educational musical magazine called the Musical Quarterly has made its appearance in New York and contains much matter of interest. The publisher is G. Schirmer, New York. An idea of the scope of the Musical Quarterly may be gained from a glance over the titles of some of the articles. They are "On Behalf of Musicology," "Some Aspects of Modern Music," "Ensemble," "Music Reform in the Catholic Church," "Is Musical Reservation



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San Antonio Is Musically Alert.

San Antonio, Tex., feels that it has won its spurs and should now be numbered among the musical centers of the South. It formed this last fall a musical festival organization with Nat M. Washer, president, and H. W. B. Barnes, musical director. This was accomplished against odds, as is more frequently than otherwise the case with a new movement. The association was organized for the purpose of fostering and producing the best in music. It has already a chorus of 250 voices.

The first offering of the association was Handel's "Messiah," which was greeted by an audience of about 2,000 at the Empire Theatre, on the evening of January 4. The chorus was then assisted by Elizabeth Tudor, soprano; Mary Jordan, contralto; Frank Ormsby, tenor; Frederic Martin, bass; Harold Morris, pianist, and Clarence Eddy, organist.

Of the eminent success of this first enterprise, the San Antonio Light, January 5, remarked: "From every view point, this, the first offering of the San Antonio Music Festival Association, . . . was a tremendous success. From an artistic standpoint, requirements were met adequately, and from a box office view, there was no more to be desired. The new Empire Theatre was crowded to capacity, and any one who doubted that San Antonio would support good music had only to look over that audience Monday night to be convinced."

There are only favorable reports for the work of the chorus under the direction of H. W. B. Barnes. The chorus due to its preparatory conscientious study was able to follow with ease the baton of its able leader, who conducted the entire performance entirely from memory.

It might have proved a severe handicap that the oratorio had to be given without orchestral accompaniment, no adequate orchestra being directly available, but Clarence Eddy

was obtainable for the organ accompaniment and a local musician, Harold Morris, for the piano, and the lack of the orchestra was not felt.

Two organ numbers (Handel) preceded the presenting of the oratorio, by the renowned Clarence Eddy, who won his audience immediately.

The association was particularly fortunate in the choice of its other soloists.

Mary Jordan, the contralto, is well known for the beauty of her voice in oratorio as well as in opera. The Texas audience showed particular admiration for her work. The richness of her voice, its dramatic intensity and its depth have been long admired by the public.

Frank Ormsby's beautiful, true and clear tenor appealed to his audience from the beginning. He is well known for his distinct enunciation, his good phrasing, and intonation. Because of the understanding of "The Messiah" tenor arias, he established himself directly with his listeners.

Frederic Martin, the basso, is famed as an oratorio singer. He handles his deep voice always with musicianly intelligence and sings with compelling force.

While the association is to be congratulated on its choice of artists and work of the chorus, attention should be especially drawn to H. W. B. Barnes, to whose untiring efforts this recent successful event is due. To him should be credited one of the greatest musical treats ever heard by San Antonio citizens, one which they will not soon forget.

Preparations are already under way for the production of Massenet's "Eve," to be given some time in April.

Jerome Uhl's Engagements.

Jerome Uhl sang on January 15 at Mme. Marione's studio, Carnegie Hall, for the benefit of the White Cross. Mr.

Uhl was also heard in recital at the Maison Arthur. He gives a recital at Aeolian Hall, New York, on January 20, at 3 o'clock, and is booked for a matinee musicale on February 23 in Philadelphia. He is filling a number of salon engagements. Mr. Uhl is appearing this year under the management of R. E. Johnston.

Hochstein-Ebell Joint-Recital.

A joint recital was given by David Hochstein, violinist, and Hans Ebell, pianist, at Aeolian Hall, New York, on January 15. The program was opened by Mr. Ebell, who played Schumann's "Carnaval," displaying a good technic and some musical instinct, but excessive sentimentality.

Mr. Hochstein's first number was Bach's sonata for violin alone in G minor, of which he gave a most excellent rendition. His tone is free and firm and unusually powerful and his technic pure and fluent. His intonation was faultless.

Next on the program, Mr. Ebell played a group of modern compositions, including two of Chopin, which were his most successful numbers. He is evidently an artist of genuine attainments and his success in the future may be looked to with confidence.

Mr. Hochstein closed the program by playing "Meditation" of Tchaikowsky, Paganini's "Caprice," Sgambati's "Gondoliera" and Sinigaglia's "Rhapsodie Piemontese," and was even better in this group than in the Bach number. His playing of the Paganini was extremely good, and in the other numbers, he showed that he possesses a very pure legato and fine singing tone. One of the most commendable features of his playing is his fine right arm technic, his handling of the bow being extremely skillful and in excellent taste.

Both artists at this recital scored a well-defined success.



H. W. B. BARNES.

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BERLIN.

(Continued from page 13.)

same time real soloists. He gave a noteworthy performance of the concerto, making an excellent impression, and had he not been hampered by the indifferent accompaniment his light would have shone still more. In the symphonic works Artz was heard to better advantage giving acceptable readings of Beethoven's "Coriolan" overture and Brahms' first symphony.

ANOTHER CONDUCTOR'S DEBUT.

At Blüthner Hall with the Blüthner Orchestra, a new conductor, Max Cahnbley, from Bielefeld, introduced himself, displaying commendable musicianship in Brahms' second symphony. However he lacks individual traits and the strong personal note necessary to rouse more than passing interest on the part of the Berlin public. Cahnbley is the antipode of Artz. While his performance of the symphony, although correct, was rather colorless, his orchestral accompaniment of the Beethoven and Brahms concertos was excellent. He followed the soloist with fidelity and seemed more at home in these works than in the symphony. Alfred Wittenberg was the soloist, and his readings of the two concertos were in accordance with the best traditions of the Hochschule. His technic is true and facile and his interpretation was in excellent taste.

LEHMANN SINGS FOR CHARITY.

The orchestra of the Charlottenburg Opera gave a concert at the Opera House on Sunday noon, which was well attended and which again brought Lilli Lehmann before the Berlin public. The diva sang a Mozart aria and "Isolde's Liebestod" in the inimitable manner which has made her world famous. The concert was conducted by Edward Möricke, who gave splendid readings of the "Tannhäuser" overture and the "Tristan" Vorspiel. The other soloist of this concert was Ernst von Dohnanyi, who also was enthusiastically applauded.

FLESCH-SCHNABEL SONATAS.

The third Beethoven program by Carl Flesch and Arthur Schnabel brought the four sonatas, op. 30, 12, 96, and 24. Beethoven Hall was filled to the last seat, and an admiring public listened with rapt attention to the wonderful, finished, inimitable playing of these two great artists. Flesch and Schnabel understand each other to perfection, yet there is no trace of mere routine or of academic dryness in their playing. The individuality of each is retained and yet it is an ensemble singularly perfect. The playing of the slow movements in particular brought forth great enthusiasm.

PROGRAMS OF THE WEEK.

The complete operatic and concert list of the week was as follows:

FRIDAY, DECEMBER 4.

Royal Opera—"Der Freischütz."
Charlottenburg Opera—"Fra Diavolo."
Philharmonie—Second Elite Concert (soloists, Jadlowker, Schnabel, Hedwig-Francillo-Kaufmann).
Singakademie—Adolf Watermann, piano recital.
Paul Gerhardt Church—Arthur Egidy, organ concert.
Dorotheenstädt'sche Church—Martin Grabert, organ concert.

SATURDAY, DECEMBER 5.

Royal Opera—"Versiegelt"—"Daughter of the Regiment."
Charlottenburg Opera—"Die Jüdin."
Beethoven Hall—Carl Flesch and Arthur Schnabel, sonata evening.
Blüthner Hall—Xaver Scharwenka, piano recital.
Philharmonie—Concert for the Germans in foreign countries.
Meistersaal—Concert by the Verein Bienenkorb.
New Synagogue—Sacred concert.

SUNDAY, DECEMBER 6.

Royal Opera—"Meistersinger."
Charlottenburg Opera—"Feldprediger."
Philharmonie, noon—Max Fiedler with the Philharmonic Orchestra.
Philharmonie, evening—Philharmonic popular concert.
Royal High School—Erk male choir.
Charlottenburg Opera House, noon—Concert for the Opera Orchestra (Lilli Lehmann and Dohnanyi, soloists).
Blüthner Hall—Blüthner Orchestra, popular concert.
Schiller Theater Charlottenburg—Weekly Sunday concert for the masses.

MONDAY, DECEMBER 7.

Royal Opera—"Figaro's Hochzeit."
Charlottenburg Opera—"Die Walküre."
Philharmonie—Max Fiedler, with the Philharmonic Orchestra.
Scharwenka Hall—Waldemar Meyer Trio.

TUESDAY, DECEMBER 8.

Royal Opera—"Aida."
Charlottenburg Opera—"Il Trovatore."
Philharmonie—Popular concert.
Beethoven Hall—Rosé Quartet.
Berlin Cathedral—Bernhard Irrgang Organ Concert.

WEDNESDAY, DECEMBER 9.

Royal Opera—"Barbier von Sevilla."
Charlottenburg Opera—"Fra Diavolo."
Philharmonie—Philharmonic Popular Concert.
Blüthner Hall—Heinrich Knotte, vocal.
Singakademie—Charity concert for poor Berlin musicians, F. Rückward, conductor.
Harmonium Hall—Sam Franko, viola.
Deutscher Hof—Choral concert by the choir of the Church St. Michel.

THURSDAY, DECEMBER 10.

Royal Opera—"Siegfried."
Charlottenburg Opera—"Die Jüdin."

Singakademie—Hess Quartet.

Künstlerhaus—Claudio Arrau, piano recital.

Berliner Konzerthaus—Christmas charity concert, Orchestra Franz v. Blon.

MUSIC NOTES.

The concerts of the week all were surprisingly well attended, considering the times.

Pater Hartmann, the distinguished Franciscan monk, composer, died last week in Munich, aged fifty-one.

Weingartner's opera, "Kain and Abel," was presented in Vienna with pronounced success.

Leo Blech's comic opera "Versiegelt" has been successfully revived at the Berlin Royal Opera.

Robert Laugs, of Hagen, has been appointed conductor for the Royal Opera at Cassel. Laugs is a gifted young leader; for a time he was engaged at the Berlin Royal Opera, but here he had little opportunity of displaying his abilities.

F. von Reznicek's symphonic satirical work entitled "Der Sieger," which was introduced here last year by Theodore Spiering with great success, was performed in Vienna at the second Philharmonic concert of the Royal Orchestra by Weingartner. It was enthusiastically received.

The famous fiddle making village of Mittenwald was partially destroyed by fire last week, over thirty houses being gutted before the fire department gained control over the flames. Mittenwald is always spoken of as the "Tyrolean" village, but it is really situated in upper Bavaria, close to the Tyrolean border. Violins are turned out there by the thousands of dozens annually, the town ranking next to Markneukirchen in this industry. On a warm summer day hundreds of cheap violins may be seen hanging out to dry on clothes lines, like the weekly wash, in the numerous gardens of the village. As Mittenwald exported largely to America, the cheap fiddle industry there will be crippled noticeably.

ARTHUR M. ABELL.

Reuben Davies at Hiawatha, Kan.

The young American concert pianist, Reuben Davies, played a program of unusual merit at the second number of the musical course in Hiawatha, Kan., December 30, 1914. His numbers were "Chaconne," by Bach-Busoni, a group of Chopin compositions, consisting of "Two Waltzes," "Polonaise" in F sharp minor and "Scherzo" in B flat minor, and he closed his program by playing Liszt's rhapsodie, No. 2.

The Hiawatha Democrat, of January 6, has the following to say of this artist's performance:

"The second number of the musical course was given at the Life and Annuity Hall Wednesday evening to a large and appreciative audience and proved a real treat to all music lovers of Hiawatha. The artists rendering the program were Mary Yarger, soprano; Katherine Millan, reader, and Prof. Reuben Davies. . . .

"Hiawatha people are always glad to hear Prof. Reuben Davies. His requested opening number, the 'Chaconne,' by Bach-Busoni, was even more welcome than on its first presentation and was so heartily applauded that he graciously responded with Chopin's 'Funeral March,' which was a very wise selection, as each individual present was familiar with it, appreciating the precision and beautiful tone coloring with which he gave it. His Chopin group of three numbers was well chosen and warmly received. The climax of the evening was reached with his final number, 'Rhapsodie No. 2,' by Franz Liszt, displaying his technical ability, power and wonderful endurance. Prof. Davies is a musician of rare musical temperament."

Marion T. Marsh, a Busy Artist.

Marion T. Marsh, the young American concert harpist, is enjoying a season of unusual activity. On Sunday afternoon, January 10, she played at St. James' Church, Brooklyn, and on January 14, at the Arbuckle Institute, Brooklyn.

Miss Marsh is an artist of rare ability; she plays with refinement, produces a beautiful tone and possesses musical temperament.

Hambourg's New York Recital.

Mark Hambourg, the Russian pianist, after an absence of six years, will give his first New York recital in Aeolian Hall, Tuesday evening, February 2.

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NEW YORK BREVITIES.

Thursby Musicales Resumed—Eleanor Patterson in the Southwest—Samoiloff Affairs—Mrs. McLewee's Musicales—Harriet Ware—Reppert Concert, January 21—Nichols Teaches—Ziegler Proclamation—Notes.

Emma Thursby resumed her Friday afternoon musicales, January 8. These will continue during the months of January and February. The musical part of the afternoon was given by Josephine Bettinetti, dramatic soprano; Julie Cahill, soprano, of the Dippel Opera Company, both pupils of Miss Thursby; Gwylm Miles, baritone, and Simon Shankman, pianist. The guests of honor for the day were the Hon. Frank Mason, Consul-General to Paris, and Mrs. Mason. Among those present were: Count and Countess Lazarovich, Cristabel Pankhurst, Adelaide Johnson, Mrs. Warren A. Ransom, Charles B. Bishop, Mrs. Ripley Hitchcock, Ann Ivins, Lucian Smith, Constance Johnson, Mrs. Egerton Swartwout, Estol Wilson, Jessamine Harrison-Irvine, Miss Passmore, and Carl Strakosch. At the tea table were Claire Harris and Alice Post.

Albert Spaulding, the violinist, and Percy Grainger, the Australian pianist and composer, were guests of honor at the second musicale. Both these gentlemen played, a "Country Dance" of the latter, finding favor. Mrs. King Clarke sang in finished style, with utmost refinement and beauty of voice, and Paul Draper, tenor, sang several songs by Mr. Grainger which were much liked. Josephine S. Bettinetti, dramatic soprano, sang an impassioned song by Eugene Haile, now living in crippled condition in the metropolis, but steadily composing beautiful music; Content Johnson, the artist, poured tea in a fashion matching her own grace. Among the guests was Hon. I. G. Wood, U. S. Consul General to Abyssinia.

MARION GREGORY ENTERTAINS.

Marion Gregory sings regularly for an hour at her home, 2 Washington Square, North, at 3 o'clock Fridays, when invited guests are privileged to hear her. January 13, she sang songs by Sjögren, "Lehn' Deine Wang," "Ich möchte Sterben" and "Ja, Dich Halten," a "Winterlied" by Coss, all in such fashion that the listener knew she understood and felt every word of these German Lieder; a group of songs by English composers, of which "What's in the Air Today" was especially appropriate, picturing the beautiful, spring-like day; and a series of French songs. The beauty of voice and person of this singer, coupled with true musical expression and the clearest, possible articulation, all gave the guests real delight. Mrs. Van Berg was a sympathetic accompanist.

ELEANOR PATTERSON IN THE SOUTHWEST.

Eleanor Patterson, the tall contralto with the fine voice of extremely large range, has been in the Southwest on a concert trip. She has met with much success on this tour, the newspapers received being full of flattering comments on her singing, style, enunciation and appearance. In Pennsylvania, she proved especially pleasing to her audiences. Miss Patterson is, at this writing, again in New York.

SAMOILOFF ITEMS.

A new organization for the study and production of Russian music, had its first meeting, January 10, in the studio and under the direction of Lazar S. Samoiloff, Carnegie Hall. The special object of the new society is to introduce Russian national music in America. Fifty members attended the first rehearsal, and Mr. Samoiloff was unanimously elected musical director. It is planned to give three concerts in Aeolian Hall and one in Carnegie Hall. All of the profits from the concerts are to go to a war relief fund.

Albert Cicarelli, baritone, a pupil of Mr. Samoiloff, will give a recital soon at Aeolian Hall. His voice is of very fine quality, big range, and he is of pleasant appearance. He will sing songs and arias from operas, in four languages, making a specialty of Italian folk songs, especially arranged for Mr. Cicarelli.

MCLEWEE MUSICALES.

January 10, the handsome residence of Mme. Hallam-McLewee was filled with music lovers who heard a program of vocal and instrumental music, given by Miltonella Beardsley, pianist; Charles M. Rietzel, cellist; Louise Dillaway Ayres, soprano; Harold Stanley Fowler, tenor; Garvin Porter Taylor, tenor, and Almont Hart, baritone.

Miss Ayres sang Luckstone's waltz, "Delight," especially well. Mrs. Beardsley played two pieces by Bantock, Moszkowski, and in response to an encore, a charming little "Gavotte" of Niemann. Mrs. Beardsley is known as one

of New York's expert pianists, and gave much pleasure by her playing. Mr. Taylor has a very promising voice. Mr. Fowler's big accomplishment was the aria from "Faust," in which he sang a high C of excellent power and quality. Mr. Hart's low tones were full and free. The gorgeous voice and personal style of Mrs. McLewee is evident in all she sings. Needless to say, she had to grant encores following both appearances. Mr. Rietzel played enjoyable cello solos.

HARRIET WARE'S NEW WORKS.

Every Monday afternoon Harriet Ware meets, at the Alice Preston studio (Murray Hill Chambers, Thirty-third street and Madison avenue) artists who are singing her songs. Last Monday several singers gathered to look over the manuscript of her new lyric tone poem, "Undine," a cantata which soon will be published.

NICHOLS, TEACHER AND SINGER.

Numerous successful singers now before the public prove that John W. Nichols, the tenor, is a careful, painstaking teacher, and a practical instructor of the voice. Among his most promising pupils, now singing in and around New York, are Francis Porter, baritone soloist of the First Presbyterian Church, Passaic, N. J.; Mrs. Grace Jones-Jackson, soprano in light opera; Harry Frazer, tenor soloist, Nostrand Avenue Methodist Episcopal Church, Brooklyn; W. L. Watson, tenor of a Brooklyn church; Ethel Sweeney, soprano soloist, St. George's, Paterson, N. J.; Jay Knapp, tenor of the First Presbyterian Church, Passaic, N. J., and Walter Main, tenor, of West Haven, Conn. Many of his older pupils are scattered throughout the country, singing and teaching in various schools, colleges, etc. Mr. Nichols again has been chosen head of the vocal department of the University of Vermont Summer Schools, for a six months' course, beginning July 1, 1915.

REPERT CHARITABLE CONCERT.

H. H. Reppert, of the Lenox Academy of Music, has co-operated with the pastors of leading German churches in the giving of a benefit concert for German charitable war fund purposes, Thursday evening, January 21, Central Opera House, Sixty-seventh street, near Third avenue. Mr. Reppert will play a solo, and numbers of his pupils, including an amateur orchestra, will perform on this occasion. Two soloists of note will be the Baroness von Turk-Roehn, and Heinrich Meyn, the bel canto baritone. The German Consul and staff will attend the concert.

MME. ZIEGLER TO "OPERA IN ENGLISH" SOCIETY.

"In the absence from New York of the president, Reginald de Koven, and owing to the upset condition in the minds of all people, caused by the dreadful European war, I hereby inform all members of our Society that the annual meeting, which was to take place on the last Tuesday in January, will be postponed until further notice. I also most emphatically proclaim that those who have worked for the object of arousing interest in the minds of American music lovers for opera in the language of the land, will never change their opinion. This country, in order to further the interests of the native composers, poets and singers, should install opera seasons in every large city. If the public at large is not yet awake to the indisputable fact that music in its best forms excites a refining influence so sadly needed, that is all the more reason for those who have been fortunate enough to live a better life on account of that refining influence, to lend their aid to bring about conditions making this musical education possible. Statistics show that there are no musicians in penal institutions, and so few in insane asylums, that they are estimated at one-half of one per cent. We all know that there are many needy musicians, caused by their lack of business instincts, so there is ample proof that music develops the character toward reasonable activity, so much so that not even want will make musicians crazy or bad. It is also a fact that music did not develop at large in France, Germany, or Russia until each of these countries gave opera in the vernacular, meeting at first with the same opposition it now meets in America.

"Many fine works are awaiting production, fine operas are awaiting good translations, good singers are awaiting chances to show what they can do. Young men would eagerly embrace orchestra playing for their profession; the benefit to the nation would be limitless. If we could have opera companies giving short seasons in various cities, and guarantee these financially for a number of years, giving all students of music free seats, we probably would have wonderful results. A distinct difference should be made between educational music and entertainment music. The growing generation should have the former. Americans are clean-minded; they will patronize everything that is artistic and clean. Long runs of plays like the 'Blue Bird' and 'Peg o' My Heart,' show this. The never varying recurrence of 'Parsifal' and 'Hänsel and Gretel' show it. They love melody, good singing and acting, and brightness, but this side of the American

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character has not been appealed to in an organized succession of opera performances. Therefore, let us help native talent by working for educational opera in English."

NOTES.

Frank Wright, Mus. Bac. A. G. A., gave the seventh recital in the series under the auspices of the American Guild of Organists at Grace Church, Brooklyn, January 14. Following the recital there was a social meeting of the Guild in the Parish, when luncheon was served. Warden Andrews and others talked on various phases of the Guild Convention, which was held the last week in December, and this was followed by a general discussion. The eighth recital will be given by Robert J. Winterbottom, A.G.O., at Trinity Church, Wall street, January 27, 12:30 noon. William C. Carl, Mus. Doc. A.G.O., and Clarence Dickinson, A.G.O., are prominent members of the committee on recitals.

T. Tertius Noble's "Gloria Domini" will be performed Tuesday, January 26, 12:00 noon, at St. Paul's Chapel, Broadway and Fulton street, under the direction of Edmund Jaques. At the last performance of similar character nearly a thousand people attended, when special tributes were paid to the composers, Huntington Woodman and Homer Bartlett, who performed their own works.

Tomijiro Asai recently appeared with the Hotel St. Dennis orchestra, and also for the Y. M. C. A. of Atlantic City, N. J. Mr. Asai sings original Japanese songs, as well as selections from "The Mikado," "Madame Butterfly" and other operas, in Japanese costume. January 17 he appeared at the East Side Y. M. C. A., New York. January 24, he is engaged at the Park Avenue Church, and January 29, at the Union M. E. Church, New York.

The Modern Music Society, Benjamin Lambord, director, has issued a prospectus relating to this, its third season, giving much detailed information regarding the society. During its existence of two years the society has given fifteen public concerts, besides private musicales and lectures. Among the artists who have appeared as soloists with the society are:

Sopranos: Maggie Teyte, Lillian Eubank, Clementine Tétédoux Lusk, Mrs. Raymond Osborn, Elizabeth Wheeler.
Contraltos: Corinne Welsh, Grace Williamson.
Tenors: Paul Dufault, William Wheeler.
Bassos: Francis Rogers, Wilhelm Bachenheimer.
Piano: Henriette Michelson, Benjamin Lambord.
Violin: Edouard Dethier, Edward Manning.
Ensemble: The Fischer String Quartet, Burnet C. Tuthill (clarinet), Joseph Girard (oboe).

The following vocalists will assist at the society's concerts this year: Corinne Welsh, contralto; William Wheeler, tenor; Robert Maitland, baritone.

Frederick Schlieder, president of the New York State Music Teachers' Association, has issued the following notice:

"Thursday evening, January 28, at the Musicians' Club, 8 o'clock, I have called a meeting of musicians, including teachers, artists and composers. This meeting is in the interest of the New York State Music Teachers' Association, which will hold its Twenty-seventh Annual Convention at the Hotel McAlpin, New York, June 8, 9, and 10. The convention promises to be one of unusual interest to all musicians.

"In order that the convention may reach its fullest measure of success, we need the hearty cooperation of live musicians, who, after acquainting themselves with our endeavors, will gladly help carry the convention plan to a successful issue.

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CINCINNATI EVENTS.

Cincinnati, Ohio, January 13, 1915.

The one notable concert of the week was the song recital by Julia Culp in the Matinee Musicale series at the Hotel Gibson on Monday. Miss Culp had been obliged to disappoint her many Cincinnati admirers earlier in the season on account of an attack of grippe, which made her visit at this time all the more appreciated. She was in splendid voice and the program presented was a masterpiece, combining the German Lied, some extremely interesting songs in English, and three of Thurlow Lieurance's colorful adaptations from the Navajo. The first group of songs, by Brahms, were sung with all the subtlety and art that distinguished Julia Culp and set her apart as a Lieder singer par excellence. This group included "Vor dem Fenster," "Nachtigall," "Schwalbe sag mir an," and "Minnelied." The "Nachtigall" in particular was as elusive, as delicate, as moonlight on still water.

In her second group Miss Culp introduced some new songs by John Alden Carpenter, very lovely and expressive, "Go, Lovely Rose" and "When I Bring You Colored Toys." Also two charming songs by James H. Rogers, "Wind Song" and "The Star." The Indian songs were a refreshing change from the usual ballad, and Miss Culp imparted to their haunting rhythms an exotic charm. In the hands of a less gifted artist they might easily become monotonous. A group of Hugo Wolf's beautiful songs completed the song recital. Coenraad V. Bos was the accompanist, and was also heard in a solo number, Mozart sonata in C major.

COLLEGE STRING QUARTET.

The College String Quartet appeared in an evening of chamber music at the Odeon Tuesday night, delighting the large audience with a well played program of Beethoven, Bach and Brahms. The artists composing the quartet are Johannes Miersch, first violin; Wm. M. Knox, second violin; Walter Werner, viola, and Ignace Argiewicz, cellist. On this occasion the quartet had the assistance of Louis Victor Saar, pianist, and Ellis McDiarmid, flutist. The string quartet in D major, which Beethoven dedicated to the Prince of Lobkowitz, was most beautifully played. The sonata in tre, for flute, violin, and piano, from J. S. Bach's "Musikalisches Opfer," was arranged by Louis Victor Saar, whose virile pianism was much appreciated in this number, as well as later on in the Brahms quintet in F minor.

MATINEE MUSICALE.

The active membership of the Matinee Musicale, which numbers most of the professional women musicians in Cincinnati presented an interesting program at their meeting last week.

CINCINNATI CONSERVATORY NOTES.

The Cincinnati Conservatory of Music resumed work in all its departments January 4; the registration of new students was quite beyond the usual and all organizations are meeting as usual. Signor Tirindelli's Orchestra was the first to take up its work and will meet regularly throughout the season. Much interest is centered in the new classes organized under Mrs. Edgar Stillman Kelley, for the particular training of those preparing to become teachers. Other new features are children's theory and harmony classes. The conservatory announces plans for unusual concert activities early next month including a chamber music evening, concert by the Conservatory Orchestra under Signor Tirindelli, and a piano recital by Marcian Thalberg.

June Elson, soprano, graduate of the Cincinnati Conservatory of Music, has received the appointment of head of the voice department of Wesleyan College, Macon, Ga.

Talent from the Cincinnati Conservatory of Music will give a concert for the Y. W. C. A. the evening of January 18.

Edgar Stillman Kelley's "New England" symphony will be played in Columbus, February 6.

Gladys Shailer, who has most ably directed the music department of the Kentucky Woman's College, Danville,

Ky., during the past five years, was a visitor at her alma mater, the Conservatory of Music, during the week.

Marcian Thalberg will give a piano recital in Zanesville, January 22.

The regular conservatory Saturday student recitals were resumed yesterday, representing the classes of Marcian Thalberg, John A. Hoffmann, George A. Leighton and H. Ray Staater. The participants were Catherine Theising, Mabel Beierlein, Nellie Whitwell, Myra Reed.

COLLEGE OF MUSIC NOTES.

The College of Music will present its chorus and orchestra in the second concert of the series at the Odeon, January 25. The orchestra, under the direction of Johannes Miersch, will again present at least one work of serious meaning, in addition to supplying the customary difficult accompaniments for the soloists. The solo numbers as usual will be under the direction of Albino Gorno. The chorus number being prepared by Louis Victor Saar, will be found interesting and as something of a departure from previous efforts will be sung à capella.

Nell Gallagher, a talented young violinist from the class of Johannes Miersch, of the College of Music, has found her professional services in considerable demand locally, especially since her recent successful debut as soloist with the college orchestra. Among recent events in which she displayed her gifts with rare musical intelligence was at the musicale given at the Universalist Church on Sunday and at the Y. M. C. A. on New Year's Day. On both occasions Miss Gallagher was warmly applauded.

An attractive evening of song may be expected by music lovers when the College of Music presents pupils from the class of Mme Dotti in recital at the Odeon in the near future. This well known and efficient instructor has demonstrated the sincerity of her work upon numerous occasions and it will therefore be interesting to note the voices now being developed under her tutelage. Alma Beck, the latest "Pops" soloist, and Cyrena van Gordon, of the Chicago-Philadelphia Grand Opera Company, are exponents of Mme. Dotti's methods.

JESSIE PARTLOW TYREE.

Rogers-Collins Joint-Recital

A joint recital was given at the Studio Club, January 11, by Francis Rogers, baritone, and Hazel Collins, soprano, accompanied by Isadore Luckstone. The program was a varied one, introducing works from both the old and modern masters, and it is worthy of notice that Mr. Luckstone played the accompaniments of the whole afternoon, including the encores, without notes, with the exception of Campbell-Tipton's "Spirit Flower." The work of Francis Rogers is too well known and too universally admired to demand any comment here. Hazel Collins who, it is understood, is making her debut in professional life, proved to have a soprano of fine quality, excellently developed and a wealth of musical instinct which lent her interpretations charm and attractiveness. Her work was particularly well liked in Luckstone's "Japanese Love Lyric" and in Campbell-Tipton's "Spirit Flower," which is becoming so popular that scarcely a recital is now given in New York where it is not heard either as a program number or an encore.

The music room of the Studio Club was crowded to its utmost capacity for this recital, and all of the artists were greeted with much enthusiastic applause.

Pagdin in Pittsburgh.

William H. Pagdin, tenor, appeared for the third time with the Mozart Club of Pittsburgh, when the attached critiques were accorded him. April 4, Mr. Pagdin is to sing with the Boston Handel and Haydn Society, his fourth appearance with that society in three years. These are excerpts from the Pittsburgh newspaper reviews:

Mr. Pagdin, tenor, is a Pittsburgh favorite. He once more presented an interpretation and disclosed a vocal art which not only sustained the honors he had won before, but which provided the occasion for the bestowal of fresh laurels. He has a fluent, flexible voice of exceptionally pleasing tone color. His work was much appreciated.—Pittsburgh Dispatch.

Mr. Pagdin's work was enjoyed. His voice has great warmth of color.—Gazette Times.

The old and familiar arias were given with a charm which only an experienced oratorio soloist can give. . . . Mr. Pagdin was especially artistic.—Pittsburgh Post.

William Pagdin was especially artistic, his voice blending perfectly and showing exquisite sympathy.—Pittsburgh Press.

Mr. Pagdin's work was clear and decisive.—Telegraph. (Advertisement.)

PATERSON SYMPHONY ORCHESTRA DELIGHTS LARGE AUDIENCE.

Over Eight-Hundred Enthusiastic Music Lovers Listen to Well Arranged and Splendidly Performed Programs—Rebecca Davidson the Soloist—Musicians Club to Meet—Festival Chorus Growing.

Paterson, N. J., January 13, 1915.

For thirteen years Paterson has boasted of a music festival, and justly so, but not until this year have the music lovers of this city taken equal pride in a symphony orchestra. There have been orchestras and there have been orchestras, but heretofore none that could compare with the Paterson Symphony, now permanently established.

Monday night, at the first concert of the season, the High School auditorium was well filled and the audience was most appreciative. Despite inclement weather over eight hundred persons attended and gave both Conductor C. Mortimer Wiske and his men a rousing welcome.

Rebecca Davidson, the pianist and soloist of the evening, is not a newcomer here, and judging from the manner in which she was received Monday evening, her former appearances must have been of a most favorable character. She played superbly with orchestra Liszt's E flat concerto. Both Miss Davidson and the orchestra well deserved the spontaneous applause they received following this number.

The young pianist has delightful style and ample technic. In her solo selections as well as in the concerto she displayed true art. Her performance of Brahms' "Capriccio" in B minor, Chopin's nocturne and etude, as well as MacDowell's "Etude de Concert," was a finished one. As encores she played a Dohnanyi rhapsody, new to Paterson music lovers, but evidently well liked, and MacDowell's "Shadow Dance," which was also warmly applauded.

To Conductor Wiske is due the principal credit for the success of the evening's concert. The orchestra, one of his own making, is far above the average, and under his able leadership, has developed remarkably. The playing on this occasion seemed to strike a responsive chord and the audience was most appreciative of the efforts of both Mr. Wiske and his men to do their best. Mr. Wiske conducted with his accustomed skill and the results he produced were very satisfying. He is a man bubbling over with temperament and his enthusiasm seemed to be shared equally by his musicians. The playing was brilliant at all times, and the solidity and tonal balance were delightful features. The orchestral numbers were well chosen and included the overture "Lodiska," by Cherubini, a group of Strauss waltzes, "Tales from the Vienna Woods," two movements from the Bizet suite "L'Arlesienne," also the "Carillons" in the same suite, and Raff's "Lenore" symphony.

The program will be repeated on Friday night of this week at Ridgewood, N. J.

MUSICIANS' CLUB TO MEET.

Next Tuesday evening, January 19, at the studio of Frederick Parker, Market street, a meeting of the Paterson Musicians' Club is to be held. A constitution for the new organization is to be drawn up at this time and arrangements made for a public concert. There are about seventy-five members enrolled so far. The officers are: C. Mortimer Wiske, president; D. Horatio Snyder, vice-president; Miss Boyle, secretary, and Arthur McGuinnis, treasurer.

It was last spring that New Jersey's first musicians' club was established in Newark. It was with the idea that similar clubs might be formed in the different cities of New Jersey all to work together for the advancement of civic, State and even national questions of musical importance, that the Newark club was founded. Following the organization of the Newark society, a Jersey City musicians' club was established with about seventy-five of the most prominent musicians of that city as members. Last week Paterson decided also to organize a musicians' club and enlisted the support of about seventy-five musicians of prominence here. Now an effort is to be made to found a similar society in Elizabeth and in Trenton.

A New Jersey State Music Teachers' Association, standardization of music teaching, a New Jersey Tri-City Music Festival, a New Jersey State Music Festival divided into a northern and southern festival, municipal concert halls and municipal organs are all subjects constantly under discussion, and which only a club of this kind or a group of representative members chosen from all the clubs, can properly take care of. It is the desire of Paterson, Newark and Jersey City musicians to work together for the purpose of benefiting the cities at large and of carrying out schemes of much greater magnitude that could ever be realized by an individual body. With so prominent and capable a

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musician as Mr. Wiske in the president's chair, the Paterson club must become a permanent organization and prove of great benefit to this community.

PATERSON FESTIVAL CHORUS GROWING.

The festival chorus this year promises to be the largest that Paterson has ever known. While the membership now is about six hundred, new names are being enrolled constantly. This is the festival's thirteenth season and each year has shown an increase not only in the number of chorus members, but also in the enthusiasm both among the singers and the music lovers who are not members. Paterson has gained an international reputation through its music festivals, and it is only proper that the residents of this city should feel proud of their success. The festival is here to stay, and, judging from the present enthusiasm, the musicians of Paterson are anxious to make this a banner year. Singers who have not registered are urged to do so before it is too late. All applications should be sent to Conductor C. Mortimer Wiske, Orpheus Hall.

ADVISORY COMMITTEE MEETS.

Another new organization, the Paterson Advisory Committee, which, like the Newark and Jersey City Advisory Committees, has been organized to help enlarge the festival chorus and to create a more widespread interest in this annual series of concerts, met last Tuesday evening at the close of the chorus rehearsal and arranged for a voice-seeking campaign. It is believed the work of this Advisory Committee will not only greatly enlarge the size of the chorus, but will be of great assistance in filling the armory at the time of the concerts. Frederick Parker is chairman of this committee; there are about seventy-five members so far.

T. W. ALLEN.

Soder-Hueck Pupils' Critiques.

These press notices have just been received from two of Mme. Soder Hueck's artist-pupils:

Walter Heckman, the well known tenor, who has just completed a vaudeville tour of the East, has contracted with Mr. Dunbar, whose name is synonymous with success in vaudeville, to appear as leading tenor in the Salon Singers now making a hit on the Keith circuit. Mr. Dunbar is to be congratulated on the engagement.

Mr. Heckman, who possesses a fine appearance and an unusually beautiful voice, thrills the hearts of his audience, sending them into ecstasies of delight when he ends his song with a ringing high "C." He received his entire vocal training at the famous Soder-Hueck Studios, Metropolitan Opera House, a school that has gained a reputation for producing so many capable artists now appearing before the public.

The act appears at Hammerstein's Victoria Theatre, Forty-second street, this week. Needless to say, his host of admirers will turn out in force to wish him success in his new role.—Bronx (N. Y.) News.

Mary Ellerbrook, contralto, completely captured the audience with her handsome stage appearance and her rich, luscious voice, which is of wonderful range. Her aria from "Samson and Delilah" was strong and of great depth of feeling, but her best numbers were the magnificent "Cry of Rachel," by Salter, and the exquisitely tender "Little Boy Blue," by Joice. In these she showed wide capability and fine feeling. Her tones were so beautiful they have never been surpassed in this city except possibly by the matchless Schumann-Heink.—Lexington (Ky.) Herald, December 26. (Advertisement.)

Seagle Gives Benefit Concert in South.

Oscar Seagle, the baritone, who spent the Christmas holidays with his family in Chattanooga, there gave a big benefit concert for the Belgians. He was assisted by Pauline Curley, one of his most talented pupils and by Frank Bibb.

Of this, Miss Curley's first appearance in the South, the Chattanooga Times said: "Miss Curley has a lyric soprano voice of delightful quality and a charm of manner and personality which added much to the pleasure given by her artistic singing."

Leginska Announces Another Recital.

Ethel Leginska, the English pianist, who has been engaged as soloist with the New York Symphony Orchestra for six appearances this season, will give her second New York recital in Aeolian Hall early in March. The success achieved at her recital in November was conceded on all sides, leading to her engagement by various musical organizations, orchestras, musical clubs, etc.

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LARGE DEMAND FOR NEWARK FESTIVAL SEATS.

Patron's Tickets Selling Fast—Choruses Growing—Rules for Song Contest—Music Notes.

Newark, N. J., January 18, 1915.

"Hard times," in spite of the effect on general business conditions, does not seem to have altered to any great extent the desire of the music lovers of this city to support good music. The May festival is nearly four months distant and yet almost two thousand dollars have already been received for patron's seats. The First Regiment Armory, in which the festival concerts are to be held, seats about 8,000 persons. Under the present seating arrangement there will be sixty-six boxes, all to be sold at auction later on. At the present time, however, an effort is being made to secure at least four hundred patrons who, for twenty dollars, receive four seats for each concert and have the first selection. The returns from letters sent out recently are bringing in an average of from five to eight patron's checks a day. If this present enthusiasm continues, and there is no reason why it should stop, it would not be surprising to the members of the Festival Association to see the armory completely sold out long before the concerts begin.

The financial success of the festival is already assured, but the size of the chorus might still be larger. So far, there are listed in the Newark body, about seven hundred singers, and a desire to increase this number to one thousand has caused the advisory board to begin a voice-seeking campaign. New applicants are being received daily, but more voices are still needed. Basses, contraltos and tenors are wanted the most, but all voices will be received. Singers who have not joined are urged to take advantage of this opportunity and enlist before the closing date, February 1. Applications should be sent to the office of the association, 593 Broad street.

The next three weekly rehearsals of the Newark Chorus will be held in the Burnett Street School, because of the commencement exercises taking place at this time in the Central High School. The entire advisory board is to be present next Wednesday night, January 20, and members both of the association and the Jersey City chorus are expected to attend. Speeches are to be made by several members of the advisory committee.

Last Thursday night was the best rehearsal the Jersey City singers have yet enjoyed. A record attendance was registered, and the singers showed an earnest desire to support the festival. The next rehearsal of the Jersey City singers will be held Thursday evening, January 21, in the Lincoln High School.

RULES FOR COMPOSERS' CONTEST.

Through some misunderstanding, several composers who have entered the May festival prize-song contest, have submitted manuscripts bearing the real or legal name of the writer. These manuscripts are to be returned and should be submitted again under a nom-de-plume. Observe the following rules:

All manuscripts submitted must bear only a nom-de-plume name; the legal name and address of the composer should be enclosed in a sealed envelope, bear the nom-de-plume on the outside, and accompany the manuscript.

All manuscripts and envelopes should be addressed "Newark Music Festival Song Contest," 593 Broad street, and must be submitted before March 1.

No composition already published will be considered. The song must be original and, if possible, written especially for the Newark festival.

Songs submitted must be written for soprano or contralto voice.

If possible, the song submitted should be orchestrated; if the composer can not do this, the Advisory Committee will have the winning song orchestrated following the decision of the judges.

Only residents of Essex County are eligible to compete in the song contest.

The song selected by the judges will be sung by the local girl soloist on "Concert Night," May 6, with an orchestra of 100 musicians. On this same night will appear Frieda Hempel, coloratura soprano of the Metropolitan Opera Company, and Fritz Kreisler, the violinist.

MUSIC NOTES.

On January 13 last, the Schill String Quartet gave an interesting program at the College of St. Elizabeth. Both Otto K. Schill, violinist, and Mrs. Schill, soprano, were heard in solo numbers and delighted an enthusiastic audience. Elias Bronstein, cellist, was also a soloist.

On Sunday night, January 24, in Krueger Auditorium, a concert is to be given for the benefit of the German and Austrian war sufferers. The following soloists are to appear: Lucy Gates, Theodore Spiering, Carl Friedberg, and the Newark Symphony Orchestra (formerly the Eintracht Orchestra) under Louis Ehrke, director.

The first public concert of the Newark Musicians Club

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The Hotel Biltmore begs to announce a series of seven Friday morning Musicales to be given at 11.30 during the Winter and Spring on the following dates:

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March 12th	March 26th	April 9th
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KNABE PIANO USED

will be held on Tuesday evening, March 9, in Wallace Hall. A splendid program is being prepared.

Florence Mulford Hunt's return to the Metropolitan Opera Company will delight her many admirers.

The first concert this season of the Newark Symphony Orchestra, Louis Ehrke conductor, will take place tonight, January 18, in Wallace Hall. Arthur Walsh, violinist, and Mildred Potter, contralto, are to be the soloists. A large audience is expected. A review of the concert will appear in next week's issue of the MUSICAL COURIER.

On January 14, the Music Study Club gave another of its delightful programs, the following soloists taking part: Mildred S. Allen, pianist; Florence Bucklin Scott, contralto, and Frederica Sims, Mrs. Andrew Stephens, Mrs. Robert Walsh, Florence Banister, Mabel Smith, Sara Northrup, Mrs. Musk, Mrs. Baney, and Mrs. Paul Petri.

T. W. ALLEN.

Three Gescheidt Pupils Sing.

Miller Vocal Art-Science pupils, under the instruction of Adelaide Gescheidt, are winning successes. January 10, Vernon Talmage again proved himself an artist of rare intelligence in Sullivan's "Prodigal Son." He sang this work in the Old First Reformed Presbyterian Church of Brooklyn, where he is tenor soloist. His singing was distinctive for its musicianly phrasing and artistic finish; his voice made its appeal through clarity of tone and balance of resonance throughout its range. During the month of December, he was engaged as one of the soloists in the Wanamaker Auditorium concerts.

C. Judson House created a most favorable impression at a sacred concert given by the choir of Temple Beth-El Israel, of which he is the regular tenor soloist. He possesses a pure lyric tenor voice, used with fine discrimination and taste. In his interpretation of Massenet's "Elgie," with cello obligato played by William Durieux, he portrayed the composer's thought with deeply satisfying art.

Violet Dalziel, a rising young soprano, appeared as soloist in excerpts from "The Messiah" at St. Ann's Episcopal Church, January 10. The beautiful sympathetic quality, so pronounced in her voice, was particularly adapted to this work. She received much favorable comment. Miss Dalziel made a successful appearance at the Port Society Concert, New York, in December.

Harrison with N. Y. U. Glee Club.

Theodore Harrison will make his next New York appearance on January 30, as soloist with the New York University Glee Club, which will appear in Carnegie Hall.



MAUDE KLOTZ

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The Girl of the Golden Harp.

While the harp is the most ancient of instruments, it is only in recent years that it has become recognized as a solo instrument of superior charm. The leading harpists of today are musicians of high ability and through them the harp has been elevated to a position hitherto unknown.

To establish this essential foundation Mary S. Warfel, this "girl of the golden harp," took up a serious study of the piano, harmony and composition. Several years ago,



MARY S. WARFEL.

after a rigid tutelage under Constantin von Sternberg in Philadelphia, she made a successful debut as an exceptionally talented pianist.

In the meantime this industrious, conscientious, modest girl was delving into the realm of her heart's desire. To be a harpist seemed to be born and bred in her. Her grandfather was a celebrated Viennese baritone, while both her mother and father were artists in the concert world. Although opportunities were lacking to her mother to study the instrument which appealed most to her, she has seen her accomplished daughter advance and succeed so that today she is one of the foremost American harpists.

Miss Warfel as a child displayed unusual common sense and sound judgment. She loved her instrument and always studied with a zest. Her intelligent accomplishment of duty and courteous consideration were evident in her early training under Sister M. de Chantal at St. Catherine's Normal Institute in Baltimore, Md.

For three years her study was directed by Dorothy Johnstone-Baseler, of Philadelphia, with whom she has appeared in concert. Heinrich Schuecker, whose memory is still held in affectionate esteem by lovers of the Boston Symphony Orchestra, showed appreciation of his talented pupil so that he dedicated a composition to Miss Warfel. Most recently she has studied with Carlos Salzedo and Ada Sassoli.

As a soloist as well as a member of the Salzedo Harp Ensemble, Miss Warfel won laurels last season in New York City. Her concert engagements have been numerous. She has appeared frequently as soloist of the Philharmonic Chorus of Baltimore, under Prof. Joseph Pache; in joint recital with Dr. J. Fred Wolfe, of Bach Festival fame; as well as Richard Seidel, of the Chicago Symphony Orchestra. On January 23, Miss Warfel will be heard in a recital before the Iris Club, at Lancaster, Pa. Following that her bookings include appearances in Harrisburg, York,

Baltimore, Washington, Philadelphia, Brooklyn and New York City.

As an instructor Miss Warfel has been very fortunate. Her intelligent direction and active ambition have launched several of her pupils on successful careers.

In Miss Warfel's hands the harp is an animate thing. Her sound musicianship, beauty of tone, breadth and subtlety of feeling combine to make her playing brilliant and delightful. The charm of her buoyant personality heightened by grace and graciousness have won her many friends in this country and abroad. She is indeed "the girl of the golden harp" for her heart and soul are in the artistry of her chosen instrument.

"Woman Electrifies Symphony Audience."

The above headline was used in connection with Germaine Schnitzer's playing of the Liszt E flat concerto with the Boston Symphony Orchestra, when she scored the pianistic sensation of that season's concerts. Inasmuch as Miss Schnitzer is to play the same concerto with the New York Philharmonic Orchestra at Carnegie Hall on January 27, the appended opinions of her Boston performance should prove of interest:

"In the course of 15 to 20 minutes Miss Schnitzer provided the patrons of these concerts with more sensations than they had experienced probably in as many months. Only one performance of the Liszt E flat concerto, out of the dozens which have been given in this city of late years, is to be ranked at all with the performance of yesterday. This was in 1906, when Dr. Muck and Moritz Rosenthal played the concerto together. That sensation was, if anything, eclipsed by the effect of yesterday. With Dr. Muck's enthusiastic assistance, she simply overwhelmed her auditors. Miss Schnitzer played like a demon! And this is the way the concerto ought to be played; the way in which not three performers have been heard to play it in this city."—Boston Post.

"Germaine Schnitzer is a musician in the narrow meaning of the word; she is also a poet. Such women and men are very rare, and it is not extravagant to say that Miss Schnitzer is indeed an extraordinary apparition in the world of pianists. Seldom does any pianist display both strength and tenderness, both marked mechanical proficiency and sentiment that is charged with womanly feeling and arises to imaginative heights."—Boston Herald.

Eleanor Spencer's Art.

Minneapolis emphasises the value of Eleanor Spencer as a pianist in the following appreciations from its daily press:

This program was made more completely symphonic by Liszt's first concerto and the presence in its piano part of Eleanor Spencer. The power and poetic delicacy of Miss Spencer at the piano matched most fittingly with the orchestral part, so that it was an added pleasure to hear her alone in the charming antique glow of a Scarlatti sonata.—The Minneapolis Daily News, January 11, 1915.

The assisting soloist was Eleanor Spencer, the fine American pianist, whose first appearance here had been long anticipated by those who keep in touch with musical affairs. Miss Spencer more than fulfilled all anticipations, giving the most eloquent and virile performance of Liszt's E flat major concerto ever heard in this city. Her work is characterized by impeccable technique, marvelous crispness and clarity, artistic certainty and individual and convincing intelligence. As an encore she played a quaint sonata by Scarlatti, arranged for the modern piano by Leschetizky.—The Minneapolis Evening Tribune, January 11, 1915.

The center of the program was held by Eleanor Spencer in a splendid performance of the E flat major piano concerto by Rubinstein, to which Mr. Oberhoffer and the orchestra offered an accompaniment of notable excellence. Miss Spencer's fame as a rising American pianist had long preceded her, but the artist did more than just credit to it. With the characteristic heavy chords of the opening bars she revealed her power, while the poesy of her interpretation later made one almost forget the brilliancy of her technique. The well known concerto has seldom been played with a more masterful grasp of its possibilities to impress as true music. Enthusiastically received, Miss Spencer responded with a number from the piano classics, a Scarlatti sonata in arrangement for the modern piano by Leschetizky, played with pearly evenness of execution.—The Minneapolis Journal, January 11, 1915. (Advertisement.)

Middlesex Association Concert.

"It was a grand success in every way. Had a fine audience, and all the artists were enthusiastically received and gave great pleasure," writes the president of the Middlesex Musical Association, G. Ellsworth-Meech, of the second concert of the association, given in the Middlesex Theatre, Middletown, Conn., Thursday evening, January 14.

The soloists were Reinald Werrenrath, baritone; Frank la Forge, composer-pianist; Valentina Crespi, violinist. Winifred Mayhill was accompanist for Miss Crespi.

The numbers were: Prologue from "Pagliacci," Leoncavallo, Reinald Werrenrath; concerto, Mendelssohn, Valentina Crespi; "Nightingale," Alabieff-Liszt, scherzo, D'Albert, Frank la Forge; "Lungi Dal Caro Bene," Secchi, "Sweet Nymph, Come to Thy Lover," Old English, "Licht," Sinding; "The Ringers," Loehr, Reinald Werrenrath; "Liebeslied," "Liebesfreud," Kreisler, Valentina Crespi; "Romance," La Forge; "Rhapsodie," Dohnanyi, Frank la Forge; "Retreat," "How Much I Love You,"

"Before the Crucifix," "To a Messenger," La Forge, Reinald Werrenrath; "Souvenir de Moscow," Wieniawski, Valentina Crespi.

Ben Whitman, American Violinist.

Ben Whitman, the subject of the appended English press reviews, studied continuously for the past five years with Professor Hubay. The violinist was unfortunate enough to lose one of the fingers on his right hand while a boy, but notwithstanding this handicap, all his critics dwell on his exceptional bowing. His style is very similar to that of other Hubay disciples, Vecsey, Szigeti and Helen Ware.

Mr. Whitman belongs to a musical family. Stella Whitman, his sister, is a pupil of Mme. Rennebaum, Mme. Mero's teacher.

Decisive successes have followed Mr. Whitman's continental appearances. He is soon to be heard in America.

Following are the above mentioned criticisms:

Ben Whitman, an American violinist, gave a program at Aeolian Hall which included Brahms' sonata in A, Corelli's "La Folia" variations, and Vieuxtemps' concerto in D.

His playing is not only technically accomplished, but musically intelligent. He seemed more in sympathy with Brahms than with the showy passages of Vieuxtemps. These were neatly played, . . . his smooth bowing produced a beautiful quality of tone in the slow movement.—The Times, London, December 5, 1914.

Ben Whitman, a young American violinist, who gave a recital at Aeolian Hall on Thursday evening, proved to be a clever player of distinctly promising gifts. His playing of Corelli's familiar "La Folia" was remarkable for its delicacy and finish and artistic restraint. In Vieuxtemps' concerto in D minor Mr. Whitman showed an excellent technique and good quality of tone, and some smaller pieces, including Hubay's "Zephyr," were charmingly played by him. An enjoyable feature of the program was a performance of Brahms' A major sonata for violin and piano.—The Daily Chronicle, London, December 5, 1914.

It is consistent with American enterprise that an American violinist should give the first recital in London this autumn without reference to war funds. His courage was more marked, as he is little known to us, and he might therefore have adopted the prevalent means to increase his audience. Ben Whitman soon proved that he had no need to employ other attractions besides that of his own playing. His tone is . . . delightfully pure, and he played with an accuracy, sureness, and expressiveness that make his performance of Brahms' sonata in A very enjoyable.—The Referee, London, December 6, 1914.

Artists have naturally been very shy of giving individual recitals this season, but a new American violinist, Ben Whitman, was enterprising enough to make his bow to London at the Aeolian Hall on Thursday night, and was rewarded with a large audience. He is technically well equipped, his tone is grateful and round, and his playing in Brahms' sonata in A was notable for its thoughtful insight. Corelli's "La Folia" variations and Vieuxtemps' concerto in D minor were also in his program and were very neatly and



BEN WHITMAN.

smoothly performed, though Mr. Whitman showed no disposition to emphasize their opportunities for display. He is decidedly a violinist of promise.—Sunday Times, London, December 6, 1914. (Advertisement.)

A Bonci Ovation.

Alessandro Bonci appeared at a special concert at La Scala, Milan, recently. His reception is reported to have amounted to an ovation. Leading managers in Italy made the noted tenor most flattering offers on the spot for long concert tours and extended operatic "guesting" engagements.

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Kansas City.

Kansas City, Mo., December 21, 1914.

The great musical event of the season among local musicians occurred Thursday evening at the Temple B'nai Jehudah, when Mr. and Mrs. Henri Shostac, violinists, made their first appearance. Mr. Shostac, as concertmaster of the Kansas City Symphony Orchestra, had already given ample satisfaction regarding his superiority as a violinist and musician. But not many were prepared for the revelation of such high violinistic attainment as Mrs. Shostac evidenced throughout the evening's program. The literature for two violins is new to this public; and that the serenade by Christian Sinding, with its three beautiful contrasting movements, and the suite by Moszkowski, gave such great pleasure was in a large measure due to the splendid interpretation and technical adequacy Mr. and Mrs. Shostac brought to them. Much praise is due Clara Blakeslee, who played the piano parts intelligently and sympathetically. Mr. Shostac chose to introduce himself as solo violinist by means of the Mozart concerto in G major. The choice was a happy one, and his splendid playing of it placed him at once among the small fraternity of players who put sincere broadminded musicianship above spectacular display. Mr. and Mrs. Shostac have given a new zest to the higher appreciation of music by their enthusiasm for public playing. It is to be hoped they will not fall into the obscurity of so many good players here after a season or two.

George Deane gave his annual evening of Christmas music at his home this year. Mr. Deane has devoted much time and study to this interesting subject and his repertoire of songs illustrating the different periods of Christmas song is most interesting and instructive.

Word comes that Kansas City's former pianist and teacher, Gustave Schoettle, has organized a symphony orchestra in Des Moines, Ia., which is playing Sunday concerts at popular prices to crowded houses. It seems a very good place to begin with the level of the appreciation of the public and then grow up together to the great things.

At the recent homecoming jubilee for the benefit of the Red Cross professional Kansas Citizens from Metropolitan Opera prima donnas down to vaudeville headliners, that took place in Convention Hall, Tuesday night, no one was happier than Jennie Schultz. No less than four of her former pupils had been called home from their triumphs to participate in this big concert. Marie Kaiser, so many years with Mrs. Schultz, easily took the honors for high class singing. She has grown in voice amazingly in the last year and her singing of the Debussy songs was a delight.

Mrs. Carl Busch, pianist and teacher, has returned to her studies after eight months experience in Europe. The last three months were spent quite peacefully in Copenhagen, Denmark, where she heard much fine music.

The Fritschy Concert Direction filled Convention Hall, December 15, for Pavlova and her Russian dancers. She seems more spry than human until she smiles her irresistible human smile of good fellowship.

GENEVE LICHENWALTER.

Later Kansas City News.

Kansas City, Mo., January 6, 1915.

The Christmas flurry seems over and every one relieved and settled down to work—musically. There is nothing of importance during that season here. The churches indulge in the conventional Christmas hymns and anthems. Occasionally one essays a cantata or some special work. But we continue to peer into the future for any great annual Christmas festival like "The Messiah."

The last concert before Christmas was one of unusual importance, being the initial appearance of the recently organized Kansas City String Quartet. The high standard attained in ensemble in the few weeks playing together attest the individual quality of the players. There seems to be a genuine enthusiasm and belief that we have here an organization worthy of generous patronage. It is no exaggeration to say that the quality and balance of tone far surpassed the most sanguine expectations. The quartet is composed of Henri Shostac, first violin; Mrs. Henri Shostac, second violin; Hans Petersen, viola, and Alfred R. Buch, cello. The program consisted of the Haydn, op. 49, and Mendelssohn, op. 12, quartets. Mr. Shostac played the Beethoven sonata No. 1 in D for violin with breadth, decision and authority. He was splendidly assisted by Clara Blakeslee at the piano.

The regular monthly symphony concert on Tuesday afternoon proved a delight to the serious musician, the dilettante and society. Often there is criticism that there is too much catering to the demands of society. In this concert everybody was satisfied. The

Mozart "Jupiter" symphony was a feast, its classical beauty and "cathedral-like" architecture being thoroughly revealed by Conductor Carl Busch and his players. The program also held the Hugo Kaun overture, "On the Rhine," and the interesting example of the Russian school, Rimsky-Korsakov's "Capriccio Espagnol," with its five contrasting moods. There was a vocal soloist of rare charm in Florence Hinkle. After hearing her sing Mozart's "Voi che Sapete," there was a spontaneous conviction established that at last a real singer of Mozart had appeared. A greater surprise came in Miss Hinkle's singing of the Bruch "Ave Maria," from "The Cross of Fire," for added to her perfect and beautiful vocal art was a dramatic warmth and intensity that held everyone spellbound. Her contribution to the program was a liberal education, and her reappearance will be looked to as an event of musical importance.

Announcement is made that Kansas City is to have another symphony orchestra devoted to the interests of the great public. So-called popular concerts are to be given every Sunday afternoon in Convention Hall under the baton of Julius Osier. A small fee will be charged for admittance.

We are to have an oratorio this winter, much to the delight of many lovers of this sort of music. Under the inspiration and direction of David Grosch, who has organized the choirs of the churches of both cities, "St. Paul" will be given at the Grand Avenue Temple some time this month. The soloists engaged are: Mabel Sharp Herdieu, soprano; Mrs. Arthur D. Brookfield, contralto; Otley Cranston, baritone, and John B. Miller, tenor, of Chicago.

GENEVE LICHENWALTER.

Tacoma.

Tacoma, Wash., January 2, 1915.

So successful was the presentation of "The Messiah" by the "Five Choirs," at the Tacoma Theatre during Christmas week, that Tacoma expects to hear oratorio at least once a year hereafter. Two leading newspaper reviewers, Oscar Thompson, of the Ledger, and Bernice E. Newell, of the Tribune, see in the chorus of 167 members and orchestra of thirty-five that gave the immortal Handel work, the nucleus for a great festival organization such as has long been talked about in Tacoma, but never attempted.

The five choirs and their directors, which united to give Tacoma the pleasure of hearing an oratorio for the first time in a number of years, were the following: Trinity Episcopal, Jason Moore; First Congregational, Frederick W. Wallis; First Swedish Lutheran, Per Olsson; First Methodist, Robert Schofield; St. Luke's Episcopal, Frank Grube. The work of rehearsing the chorus fell most heavily on Messrs. Moore and Wallis, while Mr. Olsson drilled the orchestra. Mr. Moore was taken ill just before the performance, shifting additional labor to Mr. Wallis and Mr. Olsson. They met it nobly, however, and the ensemble presented at the performance delighted the huge throng that assembled.

Never has a musical event been better patronized in Tacoma. Not only was every seat in the theatre taken, with several hundred persons standing, but a fair sized audience was turned away. Several hundred dollars was netted over expenses, to be given to the Red Cross.

Best of the choruses were: "Behold the Lamb of God" and the "Hallelujah" chorus, the one conducted by Mr. Wallis and the other by Mr. Olsson. Mr. Wallis was also one of the most artistic of the evening's soloists, and Mr. Olsson further distinguished himself by conducting the orchestra in its smooth playing of the overture and the beautiful "Pastoral" symphony. The soloists, all of whom came in for enthusiastic applause for their efficient handling of Handel's difficult music, with its many long runs and breath taxing phrases, were the following: Sopranos, Grace Bradley Tallman, Louise Wolbert, Mrs. George P. Hastings, Mrs. E. C. Bloomquist and Mrs. Harry Ferneyhough; contraltos, Mrs. Frederic Keator, Edith McDowell; tenors, John W. Todd, Frank Baker; basses, Frederick W. Wallis, Fritz Kloepper and Albert Bantly. Accompanists for the soloists were Mrs. O. C. Whitney, Mr. Schofield and Mr. Grube.

Denver.

Denver, Colo., January 11, 1915.

An interesting "program in costume" was given by the American Music and Art Society, at the Albany Hotel, on the evening of January 7. A group of Russian songs was sung by Marie Bren Kaus; a group of piano solos by Zella Cole-Lof; three Old English songs by Vere Stiles Richards, and "La Fiancée du Timbalier," by Saint-Saëns, was sung by Mrs. Harry Bellamy. The program ended with three old folk dances, given by ten members of the society. Dr. Lindsay B. Longacre is the new president of the society, which has a membership of 125.

The Chamber Music Quintet, composed of Eleanor Young, first violin; Della Hoover, second violin; Mrs. Pierpont Fuller, viola;

Mary Joslin, cello, and Mrs. Edward S. Worrell, pianist, presented a fine program at the home of Mr. and Mrs. Lawrence C. Phipps on Sunday afternoon, December 6. A new work, "Mood Picture," by Henry Houseley, of Denver, was given, also a string quartet, op. 29, by Schubert, and trio in D minor, op. 32, by Arensky. The audience was most enthusiastic. The Houseley number and the Arensky trio seemed especially to please. The next recital will be given at the home of Mrs. J. F. Brown, on January 31.

Mrs. J. H. Smislaert presented her pupil, Zella Roschie, in a piano recital at Wolcott School auditorium on Friday evening, January 8. Miss Roschie was assisted by Royden Massey, tenor.

Much interest is being shown in the appearance of John McCormack in this city, on January 21, under the management of Robert Slack, with the Philharmonic Orchestra. A large sale of seats is expected.

Rosa Olitzka will appear here in concert on January 18, in the Father Burke series of concerts given at the Auditorium, at popular prices.

DOLORES REEDY MAXWELL.

Baltimore.

213 Prospect Ave., Roland Park. }
Baltimore, Md., Jan. 13, 1915. }

After the usual holiday lull in musical circles, the New Year season opened with the third concert of the Boston Symphony Orchestra. I was unfortunate enough to be out of the city on this occasion, but it was reported in the Baltimore Sun as the most interesting concert of the present series. The fourth symphony of Ropartz was given. Fritz Kreisler, the soloist of the occasion, made a wonderful impression in the Beethoven D major concerto. He received an ovation, as is always the case in this city.

On Tuesday, January 12, the New York Symphony Society gave its second concert. The symphony performed was Tchaikowsky's fourth sonata.

On January 1 an excellent organ recital was given by D. Merrick Scott, at the First Methodist Church, of which he has been organist for many years. Mr. Scott was assisted by Mary Muller Fink, harpist; Beulah Orme, soprano; Clarence R. Tucker, tenor, and C. Harry Gerhold, baritone.

The orchestra and students of the Music School Settlement will give an ambitious program at their second concert, Thursday night, under the leadership of Franz C. Bornschein. The Settlement School has grown rapidly, and has now more than two hundred pupils, many of whom show much promise.

During a recent visit to Washington, D. C., I was fortunate enough to hear Arrigo Serrato in recital, under the auspices of the Friday Morning Club, a progressive musical organization of that city. Mr. Serrato aroused unbounded enthusiasm.

At the Orpheus Club concert, to be given here next Tuesday, Max Landow will play rather an extensive program; among his numbers being one by Eric Korngold, the young Viennese composer.

At the Arundell Club, on Saturday, Eleanor Chase, dramatic soprano, will give a recital of songs by women composers. Those represented are Chaminade, Mary Turner Salter, Liza Lehmann, Mrs. H. H. A. Beach, and Maude Valerie White.

The January musicale of the Roland Park Woman's Club will be given on January 27, by Katie Bacon, the talented little English girl who has been studying piano in Baltimore.

D. L. F.

Columbus.

Columbus, Ohio, January 10, 1915.

The chief event of interest in music circles this week is the concert to be given on Tuesday evening, January 12, in Memorial Hall, by Julia Culp. Mme. Culp was engaged for a concert in Columbus several seasons ago, but on account of a severe cold was unable to sing, consequently this will be her first local appearance.

In anticipation of the Culp concert there will be a lecture-recital in the Public Library Auditorium, Monday evening, January 11, under the auspices of the extension department of the club. Prof. Ludwig Lewisohn, of Ohio State University, will speak on German lieder, and several groups of songs are to be presented by Hedwig Theobald Graham, soprano.

Effie Nichols, a well known pianist and teacher, has been giving quite a few concerts this winter in Ohio and surrounding States,

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always with much success. Miss Nichols is a pupil of Alberto Jonas, with whom she studied for two years in Berlin. A few weeks ago she appeared in a delightful recital in Newton, Kan., thoroughly charming her audience in a well chosen program, which she played with much animation and interpretative intelligence. Her sympathetic nature and pleasing personality won many warm admirers.

Next Sunday afternoon, January 17, at 3 o'clock, in Memorial Hall, Nora F. Wilson, organist, assisted by Mrs. Clarence B. Hoover, soprano, will give the eighth municipal organ recital in the Women's Music Club series.

The New York Symphony Orchestra will perform in Memorial Hall, Thursday evening, January 21. Victor Benham is to be the soloist, making his initial bow locally on that occasion.

EMILY CHURCH BENHAM.

Buffalo.

Telephone, N. 1445 J,
819 Richmond Avenue,
Buffalo, N. Y., January 8, 1915.

The Philharmonic Society announces that the Chicago Symphony Orchestra and the following artists have been engaged for the May Music Festival to be given at Elmwood Music Hall on May 13, 14 and 15: Anna Case, soprano; Olive Kline, soprano; Margaret Matzenauer, Margaret Keyes, contraltos; Paul Althouse and Lambert Murphy, tenors; Clarence Whitehall and Arthur Middleton, basses. The three choral numbers to be sung are Verdi's "Requiem," Beethoven's choral symphony and Coleridge-Taylor's "A Tale of Old Japan."

Tuesday evening, December 8, is a memorable occasion, as the first orchestral concert of this season occurred on that date. In addition to the keen pleasure afforded by the Philadelphia Orchestra, was the fine piano playing of Olga Samoroff, the soloist, who revealed a marked growth in tonal volume and a freshness and vitality most inspiring.

Mrs. Alfred Jury, soprano soloist of the Plymouth Avenue Methodist Episcopal Church, and a teacher and soloist of wide experience, gave an enjoyable recital at the Clef Club parlors on Saturday evening, November 28. Her clear, sweet voice, backed by keen musical intelligence, was a source of great pleasure to the large audience.

The Chromatic Club presented Oscar Seagle, baritone, in concert on Saturday, December 5, at Orpheus Hall. This was a return engagement for Mr. Seagle, who made a fine impression last season when he sang at one of the artist recitals given under the auspices of the Chromatic and Twentieth Century Clubs. At this year's concert Frank Bibb acted as accompanist.

Andrea Sarto, bass-baritone, has been engaged as soloist for the first Clef Club concert on February 4.

On Monday evening, December 14, in Twentieth Century Hall, Carrie Jacobs Bond, the composer, gave an interesting song recital, the interpretation given to her songs lending great charm to the recital.

David Hochstein, violinist of New York, was one of the soloists at the annual musicale of the University Club on Friday evening, December 11.

Ella B. Snyder, soprano of this city, was heard at the concert of the Teutonia-Liederkrantz on Thursday evening, December 10, at Elmwood Music Hall. Her lovely voice aroused the admiration of all who heard her.

Arthur Snelgrove, who has been studying abroad and is now studying in New York, was heard in several violin numbers at the free organ recital on December 20 in Elmwood Music Hall. His future is watched with interest.

CORA J. TAYLOR.

Portland, Ore.

Portland, Ore., January 9, 1915.

At the third concert of the Portland Symphony Orchestra, January 3, these works were offered: Raff's "Lenore" symphony, No. 5; Beethoven's "Coriolan" overture, MacDowell's "To a Wild Rose" (for strings) and Massenet's "Scenes Napolitaines." Mose Christensen conducted. It is pleasant to note the artistic growth of this organization, which is drawing large crowds.

An unusual event was the "Community Sing" given under the auspices of the Monday Musical Club, when more than 3,000 voices were heard. William H. Boyer directed the singing. The audience sang such songs as "Silver Threads Among the Gold," "Annie Laurie" and "America." Booklets containing the songs were distributed among the participants. The singing was led by the Boys'

and Girls' Glee Clubs of the Lincoln, Washington and Jefferson High Schools. Mrs. H. A. Heppner, Erma Ewart and Jean Jacobs were accompanists. Percy Campbell's Band assisted. Among those who worked for the success of the "Sing" were Mrs. G. J. Frankel, Mrs. Herbert G. Reed, Mrs. Chester Deering, Mrs. Russell Dorr and Nettie Greer Taylor. No admission was charged.

This week Elsa Ruegger, the cellist, played at the Orpheum and won the admiration of her audiences.

JOHN R. OATMAN.

Rochester.

Rochester, N. Y., January 14, 1915.

The Community Chorus has given two performances of "The Messiah" within the last month—one at the Lyceum Theatre, just preceding the holidays, and the other a week ago Sunday, in Recital Hall, at Exposition Park. It was in the latter, which was a free public concert, that the chorus came into its own, so to speak. Those most sincerely interested in community music, feel that a community chorus has a distinct mission to fulfill in a city, but feel that such a mission is to render services to the community at large. This it cannot do if its programs be given where the scale of prices for seats be such that but few can be in attendance. Therefore, the concert at Exposition Park, where several thousands were privileged to attend without admission, rather than the one at the Lyceum Theatre at first class theatre rates, more nearly fulfilled the mission of the Community Chorus. The members of the chorus evidently had given much study to the score of "The Messiah." The solos were effectively sung by Lena Everett, soprano; Margaret Hathaway, contralto; Marvin Burr, tenor, and Guernsey Curtis, baritone. Alice Wyard was at the organ and Harry Barnhart and Ludwig Schenck conducted.

J. E. Furlong, Rochester's popular local manager, brought to Convention Hall, Monday evening, Fritz Kreisler and Elizabeth van Endert, two artists who gave to our city an evening of much enjoyment. Rochester owes much to Mr. Furlong for this concert and for all the splendid musicians he is bringing here. His efforts have been one of the important factors in the musical growth of the city.

The Flonzaley Quartet made its second appearance in Rochester on Monday evening of last week, at the Genesee Valley Club, under the auspices of the Tuesday Musicales. The first appearance here of this splendid organization was made last year under the same auspices. In the meantime, and because of the favorable first impression, interest in the work of this quartet has grown so that Monday

Oscar Seagle in Philadelphia.

He owes the profound impression he made wholly to the legitimate appeal of the best vocal method and the sincerest ideals.—Philadelphia Public Ledger.

Mr. Seagle's voice and manner are both highly individual and correspondingly interesting, and he gives every evidence of being an artist of poise and resource.—Philadelphia Evening Telegraph.

The assisting artist of the occasion was Oscar Seagle, a young American baritone with a fine voice and a cultivated method, whose expressive singing of the "Non pin Andrai," and especially of Moussorgsky's "Song of the Flea," made a very favorable impression.—Philadelphia Inquirer.

His singing aroused the sort of applause that betokens sincere appreciation, and his numbers were worthy of their place on an exceptionally interesting program. . . .—Philadelphia Evening Bulletin.

The chief charm of his singing is his freedom. Nothing seems to be an effort, but his rich, warm voice simply floats out melody, and to this he adds a splendid style.—Philadelphia Press.

The audience was very cordial and recalled the young artist several times.—Philadelphia Record.

Both of the arias presented by Herr Seagle . . . left nothing to be desired in artistic endowment and temperamental warmth.—(Translation) Philadelphia Gazette. (Advertisement.)

McConnell Vocal Trio Busy.

The McConnell vocal trio appeared on Saturday, January 9, at a concert in the Sunshine Settlement, New York. On January 10, at a private reception in the home of Dr. M. Waxman, West Seventy-first street, New York. On January 14, Harriet McConnell, contralto of the McConnell vocal trio, sang "La Cieca" from "Gioconda" by Ponchielli, and "Prelude" by Ronald, at a concert given

evening's program was given to a capacity house. As the programs of these artists are known to furnish great delight to all hearers, it seems almost superfluous to say that the audience was enthusiastic concerning the one rendered here. The numbers given consisted of the following: Quartet in G minor, op. 17, No. 5, Haydn; "Sonata a tre" (for two violins and cello), by La Clair; quartet B flat major, Beethoven; courante, Glazounow; andante cantabile, Tchaikowsky, and scherzo, Borodine.

The Tuesday Musicales presented another of its regular bi-monthly programs at the Genesee Valley Club, on the morning of January 5. Marie Dix Parmalee, soprano, and Mrs. Charles Hooker, contralto, two of our favored singers, gave several interesting duets, among which were: "Calm as the Night," by Goetz; two songs entitled "Snow Drops," by Lehman; "Dance of the Fays," by Luigi, and "The Angelus," by Chaminade. Marie Dean rendered Schumann's "Faschingschwank aus wien Allgero," Sgambati's valse caprice, "Mi Teresita," in a capable manner. William Sutherland for his first number played the ballade, op. 24, by Grieg, and for his second the following group: "Papillons," op. 2, "Des Abends," and "Vogel als Prophet," by Schumann, and the etude No. 2 by Rubinstein. Mr. Sutherland is a sincere and capable pianist and his playing always convinces his audience of his true musicianship and artistry.

The Western New York Chapter of the American Guild of Organists presented Edwin Arthur Crafts, city organist of Atlanta, Ga., at the Lake Avenue Baptist Church, last Monday evening. This was the first of a series of public organ recitals which this guild is giving; and surely the bringing of Mr. Crafts here for the first program betokens the splendid line of work which the members of the guild are undertaking.

C. E.

Bay City.

Bay City, Mich., January 13, 1915.

The fifth annual concert of the Palestina Club will be given on January 28. Charles H. White, Bay City's leading organist, will open the program with an organ solo. Morris Courtwright, who recently returned from study in Berlin, will sing two groups of songs. The artist engaged for the occasion is Iva Bigelow Weaver, soprano, who will sing three groups of songs and assist the club in its principal number, "Song of the Winds," by Hoffmann. Mr. White and Mr. McGee are the accompanists.

GRACE WOODARD PHILLIPS.

by the choir of the Church of the Beloved Disciple, New York, and will appear on February 3, at a concert given by the People's Music League.

Julia Culp's Second New York Recital.

Julia Culp will give her second New York recital, in Aeolian Hall, on Saturday afternoon, January 30.

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